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THE CLASSICAL JOURNAL

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Editorial

CLASSICAL EDUCATION AND BUSINESS

In his recently published address given at the opening of the new buildings of the School of Business at Columbia University, the Director of the School announced its educational policy as follows:

"The School of Business insists upon cultural training as a prerequisite for admission and welcomes most heartily and enthusiastically the student who has enjoyed a four-year college course, especially if it includes the much abused classics. With lively satisfaction we open our classrooms in this building normally occupied by budding bankers and accountants, to students in Greek and Latin. We believe association of this character is salutary for all concerned. We insist that cultural education is thoroughly consistent with a business career, in fact is an indispensable prerequisite, and that Mt. Parnassus is no longer far distant from Wall Street."

This is a welcome and definite assurance that the discarded type of so-called "business college" is not to be adopted in Columbia, and an authoritative encouragement to the advocates of academic and especially classical education as the best general preparation yet devised for entering on the great practical business world.

NATIONALIZATION OF COLLEGE CLASSICAL CLUBS

For many years the readers of the JOURNAL may have read in our department of Current Events of the activities of one or

another of the numerous classical clubs which flourish in our colleges. The advantages of these clubs no one will deny, and it is an encouraging thing to know that they are on the increase. They represent the concretion of the interests of many individual students into one interest; and this union is most helpful to the cause it represents, for it serves to focalize all those influences which spring from and at the same time help to promote classical studies.

What is true of a classical club within a college is equally true of intercollegiate organizations of such clubs. And it is very heartening to know that this great step has already been taken, that a national charter under the name of Eta Sigma Phi has been obtained, and that the first national convention has actually been held, (Chicago, May 30, 1925) with five chapters participating: Alpha, University of Chicago; Beta, Northwestern University; Gamma, Ohio University; Delta, Franklin College; Epsilon, University of Iowa.

This is a most promising beginning, and we have high hopes that the numerous strong clubs in our various colleges will see the value of this larger union and take steps toward contributing of their own strength to this most significant forward movement.

CLASSICAL AND NATIVE ELEMENTS IN THE ENGLISH LANGUAGE¹

By ALEXANDER INGLIS
Professor of Education in Harvard University

This is the report of a study made to afford further information concerning the rôles played by Classical and Anglo-Saxon elements in the English vocabulary. It is based on an analysis of the derivations of 10,161 different words (100,000 word occurrences) in representative modern usage of English.

Most studies in this field have involved a computation of the proportion of Anglo-Saxon words or word occurrences in the writings of certain authors individually considered. Of such studies the best known are those of Marsh, and his figures are those most commonly quoted.² For selected parts of the writings of various authors, Marsh's figures are as given in Table I.

TABLE I

Showing Marsh's figures for the percentages of Anglo-Saxon words in the writings of certain authors. Where more than one percentage is indicated, the different percentages are for different selections from the writings of the authors cited.

Author	Percentage	Author	Percentage
Robert of Gloucester.....	96	Irving	77,85
Piers Ploughman.....	84,88,89,94	Macaulay	75

¹ [In October, 1922, the CLASSICAL JOURNAL published an article by Professor Inglis on the *Conditions of Success in Teaching the Classics*. Professor Inglis died within the past year. Just a few days prior to his death he completed the article here published, which he himself planned to submit to the JOURNAL. It is the last piece of research to be completed by him.—Ed.]

² Marsh, George P., *Lectures on the English Language*, 1860, pp. 117 ff. (Lecture VI). The figures given include repetitions of frequently occurring words, i.e., they are for word occurrences, not for different words. [For other computations and analyses see B. L. Ullman, *Our Latin-English Language*, CLASSICAL JOURNAL, XVIII, 32 ff.—Ed.]

Chaucer	88,89,91,93	Channing	75
Sir Thomas More.....	84	Cobbett	80
Spenser	86	Prescott	77
New Testament.....	90,92,93,96	Bancroft	78
Shakespeare	88,89,91	Bryant	84,92
Milton	80,83,90	Mrs. Browning.....	77,83,92
Addison	82	Robert Browning.....	84
Pope	80	Everett	76
Swift	68,72,80,85	Ticknor	73
Samuel Johnson.....	72	Tennyson	87,89
Junius Letters.....	76	Ruskin	73,84
Hume	73	Longfellow	87
Gibbons	70	Martineau	74
Webster	75		
Average.....	83	Median.....	84

These and other figures obtained by much the same methods are very valuable. They indicate the undoubted fact that a very large proportion of all *word occurrences* in representative English usage are accounted for by words of Anglo-Saxon origin. Nevertheless, they are very misleading and in many ways they are unsatisfactory. In the first place they are heavily weighted by figures for writings before 1850 and therefore cannot be taken to represent English usage of the present, however valuable they may be from the historical viewpoint or with reference to language development. In the second place (and this is the more important fact) Marsh's figures are in terms of the proportions of word occurrences and include repetitions of the same words. This latter fact will be considered at greater length below, but here it may be noted that less than seventy-five common Anglo-Saxon words account for more than one-half of all word occurrences in any ordinary body of English, and that common Anglo-Saxon "structure" words (articles, pronouns, prepositions, conjunctions, the verb *to be*, and common auxiliaries) account for more than one-half of all word occurrences in any representative body of English.³ It may also be noted that most calculations of Anglo-Saxon elements in the English language involve only individual authors or selected parts of their works and do not give figures which are representative of language usage in general.

So far as the writer's knowledge goes, no attempt has been

³ See Marsh, G., *Lectures on the English Language*, p. 154 (Lecture VII) and *New International Dictionary* (1913 edition), P. xxv, § 40.

made to analyze the entire English language as represented in the dictionaries. Indeed it is doubtful whether the results would be worth the labor if any such attempt were to be made, since every dictionary includes a great many technical and obsolete or rare words. It may also be noted that attempts at sampling the English language as given in dictionaries would probably give very unreliable results, since contributions from the different languages of origin are very irregular within any alphabetic group and within other lexicographic categories.⁴ This may be seen from a study of the classification of English words according to origin in Skeat's *Etymological Dictionary*.

In an attempt to secure some information in this way (as a preliminary to the major study reported here) the writer has made a calculation of the number of words derived from various sources as given in Skeat. The results are presented for what they may be worth in Table II.⁵

TABLE II

Showing the distribution by origin of the English words included in Skeat's Etymological Dictionary of the English Language.

Language of origin	Words	Per cent
Anglo-Saxon or Middle English of the earliest period.....	3,011	23.8
Low German, 116; German, 270; Dutch, 196.....	582	4.6
Scandinavian	725	5.7
Celtic	372	3.0
Latin	2,150	17.0
French from Latin.....	3,453	27.3
Other languages from Latin.....	224	1.8
Greek	398	3.2
Latin from Greek.....	393	3.1
French from Latin from Greek.....	492	3.9
Other languages from Greek.....	167	1.3
All other languages.....	668	5.3
Total.....	12,635	100.0
Anglo-Saxon and the earliest Middle English.....	3,011	23.8
Latin (Direct).....	2,150	17.0
Latin (Indirect).....	3,677	29.1
Greek (Direct).....	398	3.2

⁴ But see Vizetelly's figures, quoted by Ullman, *loc. cit.* — ED.

⁵ The figures in this table represent a tabulation by the present writer of the number of words listed on pp. 747 ff. of Skeat's *Etymological Dictionary of the English Language*, 1882 edition. Their value, of course, is limited by the limitations of this edition of Skeat's work. Nevertheless, compare these figures with those given in Table IV, page 522 of this report

Greek (Indirect).....	1,052	8.3
Scandinavian	725	5.7
All other languages.....	1,622	12.9
Anglo-Saxon and earliest Middle English.....	3,011	23.8
Classical	7,277	57.6
All other languages.....	2,347	18.6

With all their inherent limitations these figures will at least suggest the doubtful reliability of the much-quoted figures of Archbishop Trent: "Suppose the English language to be divided into a hundred parts; of these to make a rough distribution, sixty would be Saxon, thirty would be Latin, including of course the Latin which has come to us through the French, five would be Greek; we should then have assigned ninety-five parts, leaving the other five, perhaps too large a residue, to be divided among all the other languages from which we have adopted isolated words."

Within the past two decades several studies of the frequencies of occurrence of English words have provided means whereby a different approach to the problem is possible and whereby additional information can be gained concerning the rôles played by Classical and Anglo-Saxon elements in the English language as used at present.⁶ Among those prominent are the studies of Eldridge, R.C., *Six Thousand Common English Words*, Niagara Falls, New York, 1911 (published by the author and now not generally available — the only word list published complete); Thorndike, E. L., *The Teacher's Word Book*, Teachers College, Columbia University, 1921; Dewey, G., *The Relative Frequency of English Speech Sounds*, Harvard University Press, 1923.⁷ For the present study the writer selected Dewey's investigation, principally because it involves a wide range of English carefully selected and tabulated with meticulous accuracy, and because Mr. Dewey could place at the disposal of the writer complete figures for the occurrence frequency of every word covered by his study.

Mr. Dewey's investigation covered 100,000 word occurrences

⁶ For an extended list of such studies and comments thereon see Dewey, G., *op. cit.*, pp. 3-6.

⁷ Ullman (*loc. cit.*) reports that 46.8 per cent of the words in the Thorndike list of 10,011 words, are of Latin origin. The *General Report of the Classical Investigation* (p. 42) reports that 52 per cent of the extended Thorndike list of 17,303 words are of Latin origin. — Ed.

involving 10,161 different words in material distributed as follows:⁸

Source	Per cent
Newspaper editorial English.....	15
Newspaper new English.....	15
Modern fiction.....	15
Modern American speeches.....	10
Personal correspondence.....	5
Business correspondence.....	5
Modern advertising.....	5
Religious English.....	5
Popular scientific English.....	5
Modern special articles.....	5
Magazine editorial English.....	5
Saturday Evening Post.....	5
Literary Digest.....	5

Note: One per cent equals 1,000 word occurrences.

Figures showing the frequency distribution of different words in Dewey's study not only will afford some illustration of English vocabulary, but also will explain the importance attached by the present writer to the frequency of occurrence of certain common English words. In Table III are presented such figures.

TABLE III

Showing the number of words occurring with various frequencies in Dewey's study of 100,000 word occurrences

Frequency of Occurrence	By frequency groups				Cumulative figures			
	Words		Occurrences		Words		Occurrences	
	No.	Per cent	No.	Per cent	No.	Per cent	No.	Per cent
Over 1000..	11	.11	27,712	27.71	11	.11	27,712	27.71
501-1000 ...	16	.16	10,347	10.35	27	.27	38,059	38.06
101-500	90	.89	18,024	18.02	117	1.16	56,083	56.08
51-100	87	.86	5,838	5.84	204	2.02	61,921	61.92
21-50	300	2.94	9,142	9.14	504	4.96	71,063	71.06
11-20	523	5.15	7,570	7.57	1,027	10.11	78,633	78.63
10	104	1.02	1,040	1.04	1,131	11.13	79,673	79.67
9	122	1.20	1,098	1.10	1,253	12.33	80,771	80.77
8	176	1.73	1,408	1.41	1,429	14.06	82,179	82.18
7	212	2.09	1,484	1.48	1,641	16.15	83,663	83.66
6	286	2.81	1,716	1.72	1,927	18.96	85,379	85.38
5	372	3.66	1,860	1.86	2,299	22.62	87,239	87.24
4	521	5.13	2,084	2.08	2,820	27.75	89,323	89.32
3	863	8.49	2,589	2.59	3,683	36.24	91,912	91.91
2	1,666	16.40	3,332	3.33	5,349	52.64	95,244	95.24
1	4,812	47.36	4,812	4.81	10,161	100.00	100,056	100.00
Totals....	10,161	100.00	100,056	100.00	10,161	100.00	100,056	100.00

This table represents a tabulation by the present writer of figures given in Dewey, G., *The Relative Frequency of English Speech Sounds*, Table 3 (pp.

⁸ For a fuller description see Dewey, G., *op. cit.*, pp. 8 ff.

19 ff.). Figures for words occurring each one to ten times from Mr. Dewey's manuscript.

This table is to be read as follows: There are eleven different words which occurred each more than 1,000 times. Those words constituted eleven-hundredths of one per cent of the 10,161 words listed. They accounted for 27,712 (or 27.71 per cent) of the 100,056 word occurrences listed. Figures in the columns headed "Cumulative figures" indicate in the successive lines the increasing aggregates as one reads down the column. Thus the number 27 in column 6, line 2, includes the eleven words occurring each more than 1,000 times and the sixteen words occurring each between 501 and 1,000 times. In like manner the figure in each successive line of these columns includes all preceding increments.

From these figures and from the more detailed figures on which they are based certain important facts are clearly seen:

(1). Ten different words account for more than one-fourth of all the word occurrences.⁹ Less than one-tenth of one per cent of the 10,161 different words account for more than twenty-five per cent of the 100,056 word occurrences involved. Those words are the common Anglo-Saxon words *the, of, and, to, a, in, that, it, is, I*.

(2). The 65 words of commonest occurrence account for more than one-half of all the word occurrences. Less than one per cent of the 10,161 different words account for more than fifty per cent of the 100,056 word occurrences involved. Those words are all of Anglo-Saxon origin except the Latin-French words *people* and *very*, and the Scandinavian words *they* and *their*.

(3). The 1,027 words occurring each more than ten times constitute only about ten per cent of the 10,161 different words, but they account for 78,633 (=78.6 per cent) of the 100,056 word occurrences involved.

(4). Nearly nine-tenths of all the 100,056 word occurrences in Mr. Dewey's study are accounted for by the 2,820 different words which occurred each four times or more, but those words constitute only 27.75 per cent of the 10,161 different words involved. On the other hand the remaining 7,341 different words, occurring each only three times, twice, or once, account for but little more than ten per cent of all the 100,056 word occurrences.

These facts in their general importance are abundantly sup-

⁹ This agrees with Horn's figures based on a correspondence list (to be published shortly), quoted by Ullman (*loc. cit.*).—Ed.

ported by other studies of the frequencies of word occurrences. The present writer has analyzed the studies of Eldridge and others with results much the same as those given above for Dewey's study.¹⁰

The general conclusion to be drawn from these figures and facts is that for most purposes any analysis of the origins of English vocabulary must allow for the fact that there is a very great difference between calculations based on the gross occurrences of words and calculations based on the different words involved. The facts presented and the figures on which they are based suggest the importance of analyzing carefully that portion of the English vocabulary which transcends the common Anglo-Saxon words, especially those words which in any representative body of English use occur each not more than ten times in 100,000 word occurrences. Such an analysis is the principal purpose of the present study and is considered below.

For each of the 10,161 different words found by Dewey in his study of the frequency of word use the present writer has examined the derivation as given in the latest (1913) edition of the *New International Dictionary* and has classified the results by various frequency groupings according to the principal languages of origin—Anglo-Saxon, Latin direct, Latin-French, Greek, Scandinavian, and an omnibus group of all others. In the omnibus group also have been included all words of uncertain origin and all of mixed origin.¹¹ An abridgement of the results obtained is presented in Table IV.

One of the first facts to strike the attention in this table is that already anticipated, the fact that more than one-half of all the 100,056 word occurrences is accounted for by a very small number of very common words (those occurring each more than 100 times—columns 1 and 2 of the figures), of which all but five (*people, very, city, they, their*) are of Anglo-Saxon origin. For

¹⁰ In part presented in *The English Leaflet*, Vol. XXIII, No. 197 (October, 1923).

¹¹ Where mixed origins involve only an Anglo-Saxon prefix (*e.g. un-*) the word has been classified according to the principal and significant part of the word: *e.g., over subscription.*

TABLE IV

Showing the distribution of 10,161 different words (100,056 word occurrences) according to their origins and according to certain frequency groups.

Analysis	Origin	Classification by frequency groups						Total
		Over 1000	101-1000	51-100	11-50	6-10	1-5	
Different words:	Anglo-Saxon	11	101	68	389	316	2,184	3,069
	Latin (Direct)	..	..	3	61	145	1,845	2,054
	Latin-French	..	3	11	300	334	2,670	3,318
	Greek	..	..	2	27	34	444	507
Numbers	Scandinavian	..	2	3	22	21	283	332
	All others	..	..	..	24	49	808	881
Total		11	106	87	823	900	8,234	10,161
Total Occurrences:	Anglo-Saxon	27,712	27,162	4,609	8,594	2,371	3,986	74,434
	Latin (Direct)	...	...	186	1,000	1,069	3,221	5,476
	Latin-French	...	416	725	5,633	2,496	5,021	14,291
	Greek	...	...	105	483	263	748	1,599
Numbers	Scandinavian	...	793	213	538	155	494	2,193
	All others	...	...	...	464	392	1,207	2,063
Total		27,712	28,371	5,838	16,712	6,746	14,677	100,056
Different words:	Anglo-Saxon	100.0	95.3	78.3	47.2	35.2	26.5	30.2
	Latin (Direct)	...	...	3.4	7.4	16.1	22.4	20.2
	Latin-French	...	2.8	12.6	36.5	37.1	32.4	32.7
	Greek	...	...	2.3	3.3	3.8	5.4	5.0
Percentages	Scandinavian	...	1.9	3.4	2.7	2.3	3.5	3.3
	All others	...	...	...	2.9	5.5	9.8	8.6
Total		100.0	100.0	100.0	100.0	100.0	100.0	100.0
Total Occurrences:	Anglo-Saxon	100.0	95.7	79.0	51.4	35.2	27.2	74.4
	Latin (Direct)	...	...	3.2	6.0	15.9	21.9	5.4
	Latin-French	...	1.5	12.4	33.7	37.1	34.2	14.3
	Greek	...	...	1.8	2.9	3.9	5.1	1.6
Percentages	Scandinavian	...	2.8	3.6	3.2	2.3	3.4	2.2
	All others	...	...	...	2.8	5.6	8.2	2.1
Total		100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table based on the list of words given by Dewey, G., *op. cit.*, Table 3, pp. 19 ff. and in the manuscript supplied by him to the present writer.

The table is to be read as follows: Of words occurring more than 1,000 times each, 11 were Anglo-Saxon. The aggregate occurrences of those words was 27,712. All of the words occurring each more than 1,000 times were Anglo-Saxon.

the most part they are articles, pronouns, prepositions, conjunctions, copulative and auxiliary verbs, as can be seen from the figures presented in Table V.

All word counts of English usage indicate clearly that fewer than 75 different words (even when each form of the same root word is counted separately) account for more than one-half of all

TABLE V

Showing the frequency of occurrence of certain Anglo-Saxon words in 100,056 word occurrences¹²

Items	Different words	Total occurrences	Per cent of total occurrences
Articles	3	9,760	9.76
Verb <i>to be</i>	8	4,256	4.26
Auxiliaries	21	3,619	3.62
Pronouns	51	12,337	12.34
Prepositions	28	14,236	14.24
Conjunctions	22	6,676	6.68
Total	133	50,884	50.88

Table compiled and arranged by the present writer from the material given by Dewey, G., *op. cit.*, Table 3 (and supplementary manuscript).

The table is to be read as follows: The three articles *a, an, the* occurred altogether 9,760 times and comprised 9.72 per cent of the total 100,056 word occurrences studied by Dewey.

the word occurrences involved in a large and representative body of language use. It is also probable that one thousand different words would easily account for three-fourths of all the word occurrences in such a body of language use. In all likelihood this is true of other languages having much the same general analytic structure as the English language. Miss Alice Twigg in a study of 100,000 word occurrences in French has shown that the articles, prepositions, conjunctions, *être*, auxiliaries, and pronouns account for more than one-half of the total number of word occurrences in the representative body of French which she studied.¹³ She has also shown that thirty-six different words account for more than one-half of all the word occurrences in a large and representative body of French usage. The fact should be clear that in any study of the English language at least an important distinction should be made between the relatively small proportion of words most commonly used and the very large body of words which constitute the major and the most variable part of

¹² The writer has also calculated corresponding figures for Eldridge's statistics of word occurrences. Percentages based on his lists are as follows: Articles 12.4 per cent; Verb *to be* 5.0 per cent; Auxiliaries 3.3 per cent; Pronouns 9.1 per cent; Prepositions 17.7 per cent; Conjunctions 5.7 per cent; Total 53.2 per cent.

¹³ Twigg, Alice M., *Relative Frequency of French Words*, An unpublished study, Harvard Graduate School of Education, 1924.

the language. Certainly this is true with respect to many problems of education involving the acquirement of English vocabulary.

When one examines the figures presented in Table IV the changing proportions of Anglo-Saxon and of Classical elements are noteworthy as attention is directed to the columns involving successively lower frequency groups and successively lower figures for the Anglo-Saxon element. Thus all words occurring each more than 1,000 times are of Anglo-Saxon origin, of words occurring each 101 to 1,000 times all but an insignificant proportion are of Anglo-Saxon origin, of words occurring each from 51 to 100 times nearly four-fifths are of Anglo-Saxon origin and about 17 or 18 per cent are of Classical origin; of words occurring each from 11 to 50 times about one-half are of Anglo-Saxon origin and more than two-fifths are of Classical origin; of words occurring each from 6 to 10 times a little over one-third are of Anglo-Saxon origin and more than one-half are of Classical origin; and, finally, of words occurring each from 1 to 5 times less than 30 per cent are of Anglo-Saxon origin, while more than 60 per cent are of Classical origin. Less than 2,000 words occurred more than five times but their aggregate occurrences were 85,370 (85.4 per cent of the word occurrences listed by Dewey). In that group the Anglo-Saxon element accounted for 45.9 per cent of the different words and 82.5 per cent of all the 100,056 word occurrences, while the Classical element accounted for 47.9 per cent of the different words and 14.5 per cent of the 100,056 word occurrences. On the other hand 8,235 words occurred each from one to five times, but their aggregate occurrences were only 14,677 (14.7 per cent of the word occurrences listed by Dewey). In this group the Anglo-Saxon element accounted for 26.5 per cent of the different words and 27.2 per cent of all the 100,056 word occurrences, while the Classical element accounted for 60.2 per cent of the different words and 61.2 per cent of the 100,056 word occurrences.

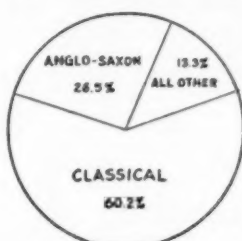
In conclusion it may be said that the Classical element plays a much larger part in English language than previous studies in this

field indicate,¹⁴ and while this fact alone cannot be taken as sufficient justification for the study of Latin in the secondary school, the finding may serve to strengthen the position of Latin at a time when its place in the program of studies is being seriously questioned.

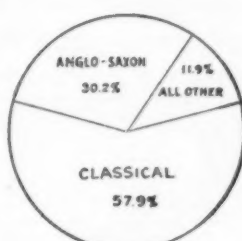
Proportions of different words derived from native, classical (including Latin-French), and other sources.



Words occurring each more than 50 times



Words occurring each 1-5 times



All words

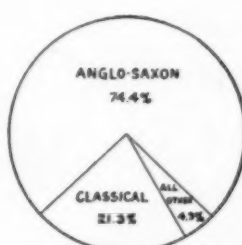
Proportions of word occurrences for words derived from native, classical (including Latin-French), and other sources.



Words occurring each more than 50 times



Words occurring each 1-5 times



All words

¹⁴ But see Ullman, *op. cit.* — Ed.

ALCUIN AND THE CLASSICS

By EVA MATTHEWS SANFORD
East High School, Rochester, N. Y.

I once asked a verger in York Minster whether there was any memorial there to Alcuin: he looked puzzled, then, "Oh, you mean *our queen*" —, pitying my Yankee accent. Alcuin was one of my favorites, so I was grieved a bit at York. In Tours I had better fortune, for in the crypt of St. Martin's was a charming tablet, "A Saint-Martin et Alcuin" from a group of students, and a few miles off, at Cormery, appropriately enough, was the Rue Alcuin. I suppose every teacher who has duly studied the history of education knows Alcuin better than the York verger did, but after looking through a fairly typical small university library I come sadly to the conclusion that most of us think of him as there portrayed, — a sour scholar who in his age looked back on his youthful love of the classics as reprehensible, and sought to root out any symptoms of the like in his youthful friends and students. Nor is this point of view by any means limited to the non-classical writer on education. Classicists in considerable numbers agree with it, — yet I have a feeling that we should have far less of those same works that they make Alcuin seem to condemn had he really condemned them. This is not the place to marshal authorities against one another, and any shelf of books on education or on Latin literature in the middle ages will furnish abundant ammunition, chiefly supporting the theory that "Alcuin in his later years was very ascetic towards poets." What I wish to do now is to let Alcuin's own words show his feeling, and to bring out various points in connection with the most quoted passages.

The oft-repeated ground for the statement that Alcuin in his age opposed the study of pagan classics lies in the story told by the author of the *Vita* that Sigulf told him of having been reproved as a boy by Alcuin for reading Vergil when he should have been studying the Scriptures. With due allowance for the second hand tale, I should say that as a deacon and teacher Alcuin was fully justified, for he knew what should come first in education under the authority of the church, and Sigulf may well have been the kind of lad who would be dreaming of the exploits of Aeneas and the charms of Dido when he should have been praying. The reproof did not necessarily involve hatred of the classics, and one would like to know the exact circumstances, and Alcuin's account of it, as well as Sigulf's. The sticking point to some is the phrase "*Vergilii mendacia*," found several times in Alcuin's writings. *Mendacia*, mendacious, therefore Alcuin thought that the *Aeneid* was just a pack of lies. Such is the line of reasoning. Of this, more later. So much for the chief arguments against Alcuin's continuing fondness for the Classics. Now I want to show if I can, just how Alcuin did feel. He shall speak for himself, and give his own point of view toward study in general, — since that is necessary before establishing his point of view toward any one branch of learning, — and then toward the place of the classics in it; and if he does so for the most part in my poor English instead of his own pleasant Latin, that is merely for the sake of continuity and so that none of you will fling these pages aside for fear of corrupting your Latin style with medieval usages, — your English style being, of course, above corruption.

Alcuin's good friend, King Charles, received from him a little book, a *vade mecum* for a journey, with this letter:

"Since I know you are most enthusiastic in reading the Scriptures, I have gathered here a few questions on the book of Genesis, which I remember your asking of me at various times, and have had them written for you that you may have a source from which to refresh your memory, — for one's mind always loses that which it should retain unless the knowledge is stored

up ready to hand in the treasure-house of books; especially in our case, who are torn asunder by worldly business and wearied by the divers torments of travel. And inasmuch as weighty volumes cannot be carried with us, it is worth while sometimes to take thought for brief compass, that the precious pearl of wisdom may be light in weight, and that the traveller, tired from the road, may have a means of refreshment without tiring the hands that carry the volume."

Of what did Alcuin think the "*sapientia*" of which he speaks consisted? Writing to Irish monks, he said:

"Nor yet is the knowledge of secular studies to be scorned, but on the contrary grammar must be made as it were the foundation for the tender years of children, and after this, the other disciplines belonging to the accurate study of philosophy, to such an extent that by mounting these fixed steps of wisdom they may have strength to scale the highest peak of the perfection of the Gospels; and that as they grow in years they may grow also in wealth of learning."

Elsewhere he voices the same point of view, and a right and liberal one for a medieval churchman, that profane learning is subordinate to ecclesiastical. Does this necessarily imply hostility to it?

He writes to Charles: "None of these points can escape your wisdom, for indeed we know you to be learned alike in the sacred scriptures and in worldly history. Of all these matters full knowledge has been given to you by God, that through you the sacred church of God may be ruled, exalted and preserved among a Christian people."

In his grammatical writings, Alcuin says: "Nevertheless is wisdom strengthened by the seven columns of the liberal arts, nor does it lead to any full wrought knowledge whatsoever, unless it be lifted up on these seven columns or steps."

That seems to me a dignified and honorable position for the arts, — but Monsieur Roger thinks differently: "*Les arts libéraux, dit Alcuin, sont les colonnes qui supportent l'édifice entier de l'enseignement sacré, mais — (dit Roger) — théoriquement au*

moins, ces colonnes doivent être grosièrement taillés; rien en elles ne doit être fait pour le plaisir des yeux." All I can say is that M. Roger must emend certain letters of Alcuin. If Alcuin did not wish any pleasure left for the eyes in the liberal arts, he was at least *gratissime mendax* at times. Still, it has been suggested that he "concealed, to some extent, from his royal patron those severer canons which closed to the younger students at St. Martin's the page of pagan fancy and legend."

It must have been with this purpose that he wrote to Charles: "While I, your Flaccus, following your desire and command, endeavor to serve to some under the roof of Saint Martin the honey of the sacred Scriptures; others I strive to intoxicate with the old wine of the ancient studies — (here spoke the ascetic); others I shall begin to feed on the apples of fine-spun grammar; some I yearn to enlighten with the array of the stars, that painted ceiling of our lordly mansion; doing as much as possible for as many as I may, that I may instruct the greatest number for the advancement of the sacred church of God and for the glory of your imperial rule; that neither may the favor of almighty God toward me be unrepaid nor the bounty of your grace go unrewarded."

Truly this is lopping off the pillars with a ruthless hand. Again he writes to Charles: "My teacher was wont to say to me again and again, 'Those were the wisest among men, who discovered these arts in the elements of nature. And a great reproach it is to us, who let them go to waste in our days.' But now the petty minds of the multitude do not care to know the moving causes of life, which the Creator hid away in the living world. You know best of all how delightful arithmetic is in making calculations, and how necessary for a study of the divine scriptures; how joyful is the knowledge of the heavenly stars and their courses. Yet rare is the man who cares to know such things. And the worst of it is, they reprehend those who wish to know them."

Again he wrote: "I have sent your excellency certain types of phrases, supported by examples of verses of the venerable fathers; and some problems on arithmetical points, simply for amusement, on the paper you sent us, that it might return clad,

having met our gaze naked; thinking it worthy the honor of our writing as it came to us in full rank with your seal."

This to the man from whom he was painfully concealing his strictness in adhering to the purely theological branches of study, even violating his conscience by mixing verses from the holy fathers with light arithmetical diversions. In like manner he wrote to Angilbert: "For a brief space then I have sported with the charms of rhetoric to refresh my mind. But to return again, *with furrowed brow*, to serious matters —"

Now, as to the classical authors themselves. I have spoken of the much-quoted anecdote of the *Vita*. With it belongs Alcuin's letter to another former pupil: "Or has love of Maro taken away memory of me? Oh, if my name were Vergil then would I always play before your eyes — Flaccus has withdrawn, Vergil has drawn nigh, and Maro builds his nest in your teacher's place —. May the four Gospels, not the twelve *Aeneides* fill your heart, and their chariot waft you to the palaces of the heavenly kingdom."

And again he orders that only the Scripture and writing of the fathers be read at the monk's meals, to the exclusion of popular songs and the music of the cithara. In this connection he mentions only the poems of Hinieldus, not Vergil, but Vergil also was Paganus and did not belong at the monastic table. This, however, in view of the other evidence, should not be taken to imply hostility to all but church literature. Secular works simply must not become the main interest to the exclusion of all else, nor usurp the time due to religious study and observance. Alcuin once put together a handbook compiled from the work of the sacred fathers, to keep his pupils from confining their interest too closely to human and transitory riches; but he closed the letter which accompanied the book by verses in which he imitated both Vergil and Lucan. To honor his own beloved teacher, he could compose no more fitting verses than a slight variation on those with which Aeneas honored Priam, ending with

"Semper honos nomenque tuum laudesque manebunt."

When he wrote the famous verses on the library at York he put classical and sacred writers together in one free fellowship. He wrote a letter to Adalhard complaining of having had neither a visit nor a note from him, and drew a figure from Pliny's *Natural History* to point his complaint, and then continued with Vergil and Lucilius to aid him, using a patchwork far too glorious for translation;

Orpheus (in silvis), inter delphinas Arion, (Ecl. VIII, 55, 6)

"Ideo paternus nidus non visitatur, nec saltim columba pedibus, ut quondam in Graecia, legatis, adfert litterulas. (Pliny, *N. H.* X, c. 37)

Quid ad haec?

'sit Tityrus Orpheus,

'Vertitur oenofori fundus sententia nobis.' (Lucil. *Sat.* III, ap. Isid.)

Ego ludo, ego serio dormientem sepius suscitare nisus, sed nec cantante saltatum est nec plangente lamentatum. 'Omnia vel medium fiant mare. Vivite silvae; dixit amans spernenti se. 'Idem in eodem poeta; (Ecl. VIII, 58)

'Invenies alium, si te hic fastidit Alexis'." (Ecl. II, 73)

If this be hostility to the classics, make the most of it!

A point to consider is that the circle of Charles' friends and fellow lovers of secular study did not include by any means all of those who considered themselves learned. Witness Elipandus' attack on Alcuin's "*de adoptione*" as "sacrilegious, tainted with deadly poison, and darkened by the dense fog of ignorance." No wonder that when Charles wanted an explanation of a certain word, Alcuin felt obliged to prop up his statement by the authority of the fathers, to avoid the charge of ignorant presumption.

He used similar caution in a letter to Charles written officially as from subject to king, not friend to friend, in which he feigned ignorance of the classics in a way that recalls Cicero's claim to ignorance in artistic matters. You recall how Cicero, in the fourth oration against Verres, refers to "a marble Cupid by one Praxiteles, — you understand, I learned the workmen's names by asking about them — ." So Alcuin wrote: "Spare your Christian people and defend the church of Christ, that the blessing of the King above may give you strength against the heathen. We

read that a certain one of the old poets spoke thus praising the Roman emperors and describing the character they should have, if I recall aright, — *Parcere subiectis et debellare superbos*, — a verse that the blessed Augustine explained in a highly praiseworthy fashion in his book on the City of God. Yet we must strive much more to follow the dictates of the gospel than Vergil's verses. For the Truth itself says: *Beati misericordes, quoniam et ipsi misericordiam consequentur.*"

On another occasion of dignified ecclesiastical address to Charles he lifts bodily a turn of words from Vergil, presumably counting on the fact that the enemies of the classics would not recognize it, when he said: *Ecce in te solo tota salus ecclesiarum Christi inclinata recumbit*, which cannot fail to recall Vergil's words in the twelfth book of the *Aeneid*: *In te omnis domus inclinata recumbit*. Alcuin may have objected to the younger students reading Vergil when they should have been studying the Bible but he had read and digested much more than the "first six books" himself. Perhaps his daily fight with the "rusticity of Tours" made him a bit strict with the few who had really learned to love Vergil. He knew what opposition they would meet in the ecclesiastical world if they could quote Vergil better than the Church Fathers and the Scriptures.

But to return to the repeated use of the phrase *Vergilii mendacia* as proof of Alcuin's hostility to the classics. We surely know enough of the many-sided character of Latin abstracts to be wary of judging this word merely by its English derivatives, or even by Horace's *splendide mendax*. I am sorry that the Thesaurus does not yet include *mendax* and *mendacium*, but of the examples of their use that I have collected this year, two in particular seem to show clearly what Alcuin and the others of his time, or several centuries before, meant when they applied the term to the words of a poet. The first is a bit from a treatise in a manuscript in Paris, number 528 in the Bibliothèque Nationale *De Schematibus et Tropis*:

Non enim omne quod fingimus mendacium est, sed quando id quod fingimus nihil significat, tunc mendacium est. Cum autem fictio nostra refertur ad aliquam significationem non est mendacium

sed figura veritatis, Alioquin omnia quae a sapientibus et sanctis viris etiam ab ipso domino figurate dicta sunt mendacia putabuntur.

According to this definition, Vergil's poems are sheer *mendacia*, the *Georgics* alone excepted, because they are imaginative, and neither refer to absolutely real events, nor point a too obvious moral.

Gregory of Tours, in the preface to *De Gloria Martyrum* vaunts the sacred character of his theme in these words:

Non ego Saturni fugam, non Iunonis iram, non Iovis stupra, non Neptuni iniuriam, non Aeoli sceptrā, non Aeneada bella, naufragia vel regna commemoro; taceo Cupidinis emissionem; non Ascanii referam dilectionem hymenaeosque lacrimas vel exitia saeva Didonis — non reliquarum fabularum commenta quae hic auctor aut finxit mendacio aut versu depinxit heroico.

That is, *fingere mendacio* is to invent a story yourself, whereas *versu depingere heroico* is to recast real deeds or someone's inventions; and so Vergil's poems are *mendacia* or fiction as compared with the sacred truth of the Bible as a whole.

I cannot see, therefore, why this phrase should be quoted so frequently as proof of Alcuin's hostility to the classics; nor why a scholar should feel obliged, as Dupuy has done, to take Alcuin's use of *Vergilius vester* in writing to Charles as a sign that Alcuin himself quoted Vergil merely to please his king.

I maintain, then, that Alcuin throughout his life had a lively interest in study in general and a fondness for Vergil in particular; that however, he felt it necessary to keep constantly before his friends and pupils the fact that secular studies, including Vergil, were a means to an end, that is, to the gaining of spiritual wisdom, (an end gained partly by reason of the refreshment that Vergil and arithmetic and astronomy could give to the jaded mind,) and must not be allowed to become an end in themselves; that prudence, in a country not wholly alive to the value of the classics, occasionally caused him to modify the expression of his own enthusiasm for them; and that the single phrase most used to combat this point of view was in all probability a set expression without any derogatory implications.

A DISPUTED LINE IN THE *AENEID* — I, 426

By ALEXANDER L. BONDURANT
University of Mississippi

Iura magistratusque legunt sanctumque senatum.

This verse is condemned or questioned by Heyne,¹ Ribbeck,² Gruppe,³ Gossrau,⁴ Brosin,⁵ Peerlkamp,⁶ Forbiger,⁷ Wagner,⁸ Weidner,⁹ Benoist;¹⁰ but it is found in all the manuscripts, and is regarded as genuine by Henry and Conington. We find further that both Servius and Donatus comment upon it. With this weight of authority for the line the internal evidence against it should be very strong to lead to its rejection. Upon internal evidence exclusively it has been condemned by the commentators mentioned above.

The following objections are urged against it: 1 — The line is inappropriate here and has no grammatical or sense connection with that which precedes and follows in as much as the rest of the passage refers to building activity. The line mingles intellectual and physical activity. 2 — It is asked how could Aeneas from where he was perceive that laws were being made, magistrates and a senate chosen.¹¹ 3 — It is deemed absurd for

¹ V. C. sub Ae. I. 426.

² *Proleg.* p. 67.

³ Über die Interp. in den Römischen Dichtern, p. 33.

⁴ *Aeneis*, p. 36.

⁵ *Aeneis*, Lib. I, p. 12.

⁶ V. C. p. 56.

⁷ *Vergili Opera* II. p. 104.

⁸ *Philol. Suppl.* I, p. 376.

⁹ Comm. zu Verg. pp. 184-185.

¹⁰ *Énéide* I, p. 44.

¹¹ Ribbeck, *Proleg.* p. 67.

the work of making laws and choosing a senate and magistrates to go on *pari passu* with the founding of the city. Ribbeck holds that the city should have been built after the state had been constituted. 4 — The verse is said to contradict *Aeneid* I, 507.

iura dabat legesque viris — said of queen Dido

5 — The zeugma is objected to by some.

We shall undertake to meet these objections.

1 — The fact that the line is not grammatically connected with the preceding or following lines and that it may be omitted without detracting from the sense of the passage cannot be urged as a primary reason for rejecting it for were this true many other lines of Vergil which by common consent are regarded as genuine would have to be excised. In this list would come: *Aeneid* 5, 413: 5, 866. Many others might be cited.

If we follow Servius' interpretation of the passage we find that there is a close sense connection between it and the thought which precedes and follows. He would have it that *iura* here stands for: *loca ubi iura dicantur*. For some such interpretation of *ius* there is abundant warrant as: *in ius ire*; ¹² *cum ad praetorem in ius adissemus*; ¹³ *in ius acres procurrunt*; ¹⁴ *in ius ambula*.¹⁵

But I prefer to regard this as a case of zeugma and would interpret as follows: They make laws, and select their magistrates and a reverend senate. The line is highly appropriate, for the poet would present in brief the various moments that are transpiring. There is intense physical activity, which manifests itself in building; but along with this there is intellectual activity equally necessary. If we omit the line we have a varied picture of the physical activity, but no suggestion of the intellectual. In the simile of the bees which follows we have both. Their outward activity is portrayed, but this is not all. We are shown that theirs is an organized state, with industry and activity re-

¹² Nep. *Att.* 6, 4.

¹³ Cic. *Verr.* 2, 4, 65. § 147.

¹⁴ Hor. *S. I.* 7, 20-27.

¹⁵ Ter. *Phor.* 5, 8, 43.

quired, and the slothful are punished. In the case of the Carthaginians we find the multitude making laws, while in the bee commonwealth we find some executing laws already made against the sluggard or drone. If we interpret the line as Servius does there is a mingling of the concrete and abstract. But such a union is found elsewhere in Vergil as:

conubis arvisque novis operata iuventus
iura domosque dabam.¹⁶

In these two lines we have the two types of ideas. First there is wedlock and then the tilling of the fields; then the giving of laws and the building of houses. Note also:

moresque viris et moenia ponet,¹⁷ and: miscueruntque herbas et
non innoxia verba.¹⁸

2 — But we are not called upon by the poet to believe that Aeneas saw minutely and in detail all this varied activity. We are told that he ascended an eminence which was near at hand and which overlooked the city, and that from this point of vantage he marveled at the vast buildings that he saw in course of construction.¹⁹ He then enumerates the various activities of the Tyrians. We are not to suppose that Aeneas saw in detail these various occurrences which constitute the second moment; for if this were the case it would be just as difficult for him to see the men setting apart the place, and locating a house, as to see and hear others arranging and ordering their government in another place. We are not called upon to accept these occurrences as absolutely synchronous, nor are we to suppose at the moment that the poet apprehended it all with his physical eyes. There are presented to us two pictures. In the one is seen Aeneas overlooking the city with its varied activity, and in the other there is presented to our view the founding of the city with all that this implies. Aeneas sees intense activity and his imagination fills

¹⁶ *Ae.* 3. 136-137.

¹⁷ *Ae.* I. 264.

¹⁸ *G.* II. 129.

¹⁹ *Ae.* I. 419-422.

in that which is only partially apprehended with his physical eyes. We have a similar situation in Homer:

τοῖσιν δ' ἐν μέσσοισι πάϊς φόρμυγχι λιγείῃ
 ἱμερόεν κιθάριζε, λίνον δ' ὑπὸ καλὸν αἶδε
 λεπταλέῃ φωνῇ.²⁰

The poet is describing the shield which Vulcan has fashioned for Achilles, and tells us that here a boy is seen making music that is sweet, upon the cithara. No one, I take it, would question the beauty of the passage, though the sound of the lyre is not to be apprehended with the physical ears. Here as in Homer much is left to the imagination. Keats has:

Heard melodies are sweet, but those unheard
 Are sweeter; therefore ye soft pipes play on;
 Not to the sensual ear, but more endeared
 Pipe to the spirit ditties of no tone.²¹

Milton recognizes this quality in the following:

Straight mine eye hath caught new pleasures,
 Whilst the landscape round it measures;
 Russet lawns, and fallows gray,
 Where the nibbling flocks do stray;
 Mountains, on whose barren breasts
 The labouring clouds do often rest;
 Meadows trim with daisies pide,
 Shallow brooks and rivers wide:
 Towers and battlements it sees
 Bosomed high in tufted trees,
 Where perhaps some beauty lies,
 The cynosure of neighboring eyes.
 Hard by, a cottage chimney smoaks
 From betwixt two aged oaks,
 Where Corydon and Thyrsis met,
 Are at their savoury dinner set
 Of herbs and other country messes
 Which the neat-handed Phyllis dresses;

²⁰ *Il.* 18. 569-571.

²¹ *Ode on a Grecian Urn.*

And then in haste her bower she leaves,
With Thestylis to bind the sheaves.²²

It is not to be supposed that the eye takes in all this at once. But we have here represented as synchronous a number of incidents and scenes that do not literally belong together. The passage contains much of the same element as the one under discussion.

3 — Horace has the following:

— dehinc absistere bello, oppida,
coéperunt munire et ponere leges.²³

We find in Livy: *Palatium primum, in quo ipse erat educatus, muniit.*²⁴ And later: *Rebus divinis rite perpetratis vocataque ad concilium multitudine, quae coalescere in populi unius corpus nulla re praeterquam legibus poterat, iura dedit.*²⁵ We find also at the very beginning that the Romans have a senate. We have in the passage under discussion the founding of the city and the making of laws following the general order which is given us by Horace, and Livy. It would tax our credulity were we called upon to believe that the Carthaginians before they took any other step fully organized their state. But perhaps more to the point than any passage quoted is the following:

Interea Aeneas urbem designat aratro
sortiturque domos; hoc Ilium et haec loca Troiam
esse iubet. Gaudet regno Troianus Acestes
indicitque forum et patribus dat iura vocatis.
Tum vicina astris Erycino in vertice sedes
fundatur Veneri Idaliae, tumuloque sacerdos
ac lucus late sacer additur Anchiseo. (*Ae.* 5, 755-761)

Here as in the passage under discussion there is the mingling of the concrete and the abstract. We have first the laying off of the city, and the assignment of homes. Then as in the line under

²² *L'Allegro.*

²³ *S. I.* 3, 104-105.

²⁴ *Liv. I.* 7. 3.

²⁵ *id. I.* 8. 1.

discussion we have the making of laws, and finally the building of the temple of Venus.

4 — Weidner ²⁶ though rejecting this line has properly observed that the alleged contradiction does not in itself furnish sufficient grounds for its rejection, but this contradiction is only apparent, it does not really exist. Vergil has in mind here as he writes the early founding of the Roman state, as well as the founding of Carthage, and is affected by both. The *Aeneid* shows many instances of Roman coloring; the meal,²⁷ the house,²⁸ the marriage,²⁹ the funeral.³⁰ Conington says: "Vergil was probably thinking of the Republican institutions of Rome and her colonies without considering how this action of the people was to be reconciled to the authority of Dido."³¹ That Vergil had in mind Roman usage there can be little doubt. We find that in Rome from the beginning there was a senate as well as a king, and that the people also had authority for Livy tells us in I. 17 that upon the death of the king the people had the right to choose his successor. In the same chapter it is recorded that the people pass laws and elect magistrates. Vergil, then, has given us here a picture colored by the founding of the early Roman state. But in this state the king was a law maker.³² There would, then, be no conflict between the two lines. There are two sources of law in the state from the beginning: The people who in their properly constituted assembly make laws, and elect magistrates; and the queen, who also promulgates laws for the government and direction of the people. But though Vergil is strongly influenced by Roman customs he is not without an adequate knowledge of the prevailing views with reference to the early form of the Carthaginian government. Aristotle ³³ tells us that it was mainly

²⁶ Com. zu Verg. pp. 184-185.

²⁷ *Ae.* 1.700 sq.

²⁸ *id.* 2.506 sq.

²⁹ *id.* 4.165 sq.

³⁰ *id.* 4.635 sq., 4.494 sq.

³¹ II. 51.

³² Livy I. 8.

³³ Polit. 2.8

aristocratic with some democratic elements. Polybius says that monarchy, aristocracy, and democracy all contend in it. Isocrates asserts that the civil government was oligarchical and the military monarchic.

The statements of these writers reinforce the opinion already expressed that there is no conflict between the statements made in the two passages. We have two fountains of law, the sovereign and the people. Servius' comment upon *Ae.* 4. 682 strengthens still further this view: *populumque patresque urbemque tuam. "patres" id est senatum; "urbem tuam" quam tu extruxisti. et quidam hoc loco volunt tres partes politicae comprehensas, populi, optimatum, regiae potestatis: Cato enim ait de tribus istis partibus ordinatam fuisse Carthaginem.* We have then in addition to the authorities already quoted that of Cato for a triple division of the people of Carthage. We do not need to assume in order to retain this line that Vergil has nodded, for we have shown that there is no contradiction between the two lines.

5 — If this line is interpreted as Servius suggests, and for this interpretation there seems to be good authority drawn from Roman writers, there is no zeugma. However, I prefer to admit the zeugma.

There are other examples of zeugma in the writings of the poet quite as pronounced as we find here as:

inclusos utero Danaos et pinea furtim
laxat claustra Sinon.³⁴

or —

ipse Quirinali lituo parvaque sedebat
succinctus trabea.³⁵

Additional examples might be cited but they are unnecessary. In view of the facts enumerated we may safely assume that the genuineness of this line rests on the most substantial grounds.

³⁴ *Ae.* 2. 258-259.

³⁵ *id.* 7, 187-188.

THE SOCIALIZED RECITATION IN LATIN

By ELIZABETH S. KATES
Millville, New Jersey, High School

The high mortality rate in Latin is no myth. Every year many pupils fail to qualify for promotion. Too often, however, we accept this situation as a normal one, and the foreordained failures find few experiences that tend toward better citizenship. To await inevitable defeat is a depressing experience. This is no plea for the promotion of poorly prepared pupils. It is a statement of a conviction that each year may mean achievement even for those — especially for those — who cannot reach the next higher grade.

If "education is the process which fits the individual to take his place in his environment with happiness and benefit to himself and to his group," how can methods of teaching Latin contribute to that education? Teachers of Latin have felt that few subjects stimulated more than Latin the process of logical thought set forth by Dewey as follows: "(1) a felt difficulty; (2) its location and definition; (3) suggestion of possible solution; (4) development by reasoning of the bearings of the suggestion; (5) further observation and experiment leading to its acceptance or rejection; that is, the conclusion of belief or disbelief."

For some time I have wondered whether we over-estimate the degree to which our pupils enter actively into each of these steps. Too often the pupils courteously permit the teacher to furnish the mental energy. They give assent to the teacher's logic, rather than exercise their own. "One might as well say he has sold when no one has bought, as to say that he has taught when no one has learned." Hence I am trying to develop a classroom

spirit of work that seeks to compel each one to think his way through each step in the process of logical thought.

Impetus was given to the effort by this remark of a successful business woman in our town: "You teachers do too much for the children. They are not able to do for themselves when they have left your school rooms." This comment recalled the injunction of a professor in my college days: "Learn to make yourself useless to your class." In short my problem has been to devise a modern technique whereby to secure some plain, old-fashioned, hard work.

In the first place, I had to rid myself of the feeling that learning Latin was a process every step of which must be inspected ruthlessly by the teacher; of which every line of translation must be polished with care, as though that line were the most important one in the book. That theory I had to discard. Pupils are competent critics of many details of the work, and respect for the opinion of another pupil often raises the standard of translation.

Another undesirable feature of too many recitations is the lack of opportunity for the more gifted pupils to work at top speed. In most instances all such pupils need is for the rest of the class to get out of their way and let them go. My purpose, then, has been to find a way for each pupil to work with satisfaction and a sense of achievement, at a rate of speed commensurate with his ability, in an environment where his reactions may be somewhat like those of adult life.

No stereotyped method will do for all classes or for all days in one class. Flexibility and variety, however, are not synonyms for aimlessness and accident. Diagnosis of each class is essential. When the class is unusually gifted, the opportunities are enlarged. A few applications of the theory may show how it works.

In the freshman year the class is frequently arranged in small groups with a leader. These groups rehearse vocabulary, declensions, and conjugations. An occasional speed contest spurs each group to train a candidate who shall compete against the candidates of other groups. In a recent trial a pupil pronounced the ten case forms of a noun for each of the ten declension groups,

without error, in thirty-five seconds. Other activities include translation exercises, followed by general discussion of the completed work; contests in discovering the most derivatives on a page of a stated issue of a local newspaper; oral Latin based upon rules recently learned.

As the class goes into higher grades, increasing coöperation is encouraged. The pupils have adopted the term committee work. This term led us to evolve a simple code that reads:

Ideal Attitudes in Committee Work

1. Avoid waste of time.
2. Be thorough.
3. Be courteous.
4. Make your best contribution to the group.
5. Get a real grasp on the contributions of others.

Early in the second year, group effort often replaces the general recitation for various types of work, *e. g.*, vocabulary reviews, discussion of rules previously studied and review of longer passages of translation. The noise of one group, by common consent, must not annoy others. Self restraint while working in a large company is no small part of the by-products of this scheme. Contrary to my fears, I have found that groups in drill work do not often tolerate careless work. Recently I overheard a group leader saying to his victim: "You have to repeat that whole verb twice on account of that error."

When a definite assignment has been completed by a group more quickly than by the rest of the class, the extra time may be devoted to some work for special credit. A list of extra activities is posted, containing suggestions like these: lists of derivatives associated with radio, mathematics, etc.; original Latin plays, songs, cross-word puzzles; card boards with clippings or advertisements dealing with Roman life; models of war engines, Caesar's bridge, camp, or a Roman house; maps or enlarged copies of sketches and pictures. If such plans are discussed during the class period, the momentum will carry over into hours outside of the school. This tends to counteract what Dewey

calls the teacher's tendency "to select those pupils in whom the theoretic interest is specially strong and to repel those in whom executive abilities are marked."

Later in the second year, and with increasing frequency in the third and fourth years, the groups may be trusted to work out a portion of advance translation without close inspection by the teacher. Two methods are commonly used. In the first method, a definite number of pages of the text may be assigned and the groups report when the assignment has been finished. In the second method, the pupils are told to prepare as many pages as they can read well within a definite number of days. In both types of assignment the pupils work during the period, consulting the teacher when they need help and planning their own home work. In their desire to excel, groups have arranged evening meetings for translation. It is safe to say that the upper third of a class will usually read well from four to five times as many lines in a week as the lower third. On the day appointed for a report, those who have covered more work read the pages not prepared by the others. All then know the story; all have done an honest week's work; all have been busy most of the time. Usually those who have achieved less are fair enough to see that they have not earned so high a reward as those who have read more; but all have the satisfaction that comes from honest workmanship, even though the finished articles vary in their market value. Tests and examinations are based upon those parts of the texts covered by all groups. The pupils who expect to face a college entrance examination are usually found in the group that has studied intensively the entire text.

One week out of each six weeks is devoted to translation from English to Latin. Committee work is satisfactory here. After the rules needed for a lesson or series of lessons have been discussed, groups may translate passages as rapidly as comprehension and ability permit. This gives a chance for individual instruction by teacher or group leader. When a general discussion occurs, it is the result of a felt need and comes because a "forked road situation" confronts the class.

In reading Cicero, Ovid, and Virgil, the classes are led to feel that they are dealing with art, and within any group there is usually at least one whose taste and example keep high the standard of style in translation. Members can be heard frequently suggesting a happier phrase or more euphonious arrangement within a sentence. The social consciousness sanctions fluency in translation. The results are often clever parodies or serious imitations. Numerous offerings in verse now grace our poet's corner. Two samples follow.

Pan and Apollo

Pan on his roguish woodland pipes
Played of streams and sighing trees,
Of forest pools and velvet paths
And poppy incense in the breeze.

All wild life hushed to hear his song,
The streams and soft warm winds were still,
The timid rabbits, spell-bound, crouched,
The trees stood breathless on the hill.

Apollo struck his golden lyre
And called his mighty melody
Out from the caverns of the winds,
Up from the bottom of the sea.

He took the secrets of the stars,
And from the thunder drank his fill;
He made the song of life itself,
And played while all the world stood still.

De Nocte

Suggested by *Aeneid* IV, 522-528

Night swiftly comes on wingéd feet
To charm tired souls with slumber sweet;
Then ceases toil and weary care,

For only rest and dreams are there.
With poppy brew Night leaves its mark
On nodding child, or beast, or lark;
O'er limpid pool and forest wild
It waves a wand with flourish mild,
And stills their restless, dulcet songs;
While, through the night, this calm prolongs;
The barnyard hen and painted cock
The twitting bird and fleecy flock
Are, thus, bewitched in solemn sleep,
Until Aurora's face doth peep
Through eastern clouds and heralds day,
Which drives this Sorcerer away.

Group translations would be a farce, were it not that "ponies" are frowned upon by the traditions of the classes. Each grade has its one hundred per cent honor roll, stating that translators shall not be used by a pupil without a conference with the teacher.

These group activities are not recreational periods; they are work periods. They are not an attempt at soft pedagogy, but are a recognition of the fact that a man's work is better if his working conditions are pleasant. If our schools are to continue to train citizens worthy to come up into the strenuous service programs outlined by our Kiwanis and Rotary Clubs and other civic organizations, we must let our students begin in the classroom to work together harmoniously and vigorously on worthwhile enterprises. In such enterprises the study of Latin is singularly rich.

THE CORRELATION OF LATIN AND FRENCH ¹

By ARTHUR WINFRED HODGMAN
Ohio State University

The daughter of a highly successful teacher of French once said, "Mother says my Latin ought to help my French, but I do not see that it does." Probably most students of the two languages "do not see that it does," for text books and teachers are usually silent on the correlation. The following account is an attempt to indicate a few only of the laws governing the transfer from Latin to French. It will be seen that the operation of even a single rule often wholly disguises, to a casual reader, the identity of two words. I have not attempted a formal grammatical abridgement of what in its entirety is really very complicated. Some of the instances are really from vulgar Latin, but are readily intelligible to a student of classical Latin. Etymologies are usually secure, but difference of opinion exists here and there. It is not always easy to find examples that show the operation of one rule only, so an instance given may not always be self-explanatory in other particulars.

In its broadest outlines, the transfer shows chiefly (1) a throwing away of all unaccented syllables that can be cut out ("syncopated") without destroying the identity of the word. This is often accompanied by a reduction of awkward consonantal combinations resulting from the syncopation, or by the insertion of help consonants. The transfer shows (2) the changing of intervocalic stops, formerly called mutes, to easier and still

¹ An abstract of a paper read at the Ohio Educational Conference, at Columbus, on April 3, 1925, the greater part of the original paper being devoted to extensive word lists to illustrate each of the rules mentioned.

easier sounds, ending often in the complete suppression of the consonant. The spoken Latin ("plebeian" or "vulgar") differed from the literary Latin, from 240 B.C. on, in many particulars: in vocabulary (*bucca* instead of the literary *os*); in phonetics (*catina* instead of *catena*); in inflections (*ridēre* instead of *ridēre*; *fatus* instead of *fatum*; *modus* feminine instead of masculine); in word order (by 400 A.D., the possessives *meus*, *tuus*, etc., precede their nouns); and in syntax. As early as 65 A.D. we can detect the yielding of case constructions to prepositional phrases (even earlier literary Latin can use *de* or *ex* instead of the genitive of the parted whole). In the end, it was the nominative case and the accusative case that in Old French survived all the others. Eventually, in the fourteenth century, even the nominative forms dropped from use, leaving the accusative as the sole survivor. As nearly all neuters had merged with masculines, all accusatives plural ended in -s; hence -s is the sign of the plural in modern French. The nominative has been retained in a few instances, such as *fil*, *on*, *sire*. The genitive survives in *leur* (*illorum*). Old French forms, earlier than the fourteenth century, are often serviceable in bridging the gulf between Latin and modern French.

On October 14, 1066, "A French family settled in England and edited the English language." The early chapters of *Ivanhoe* are useful in helping us to understand the meaning of this anonymous epigram. So it is possible in most cases to trace a word in three stages, — Latin, French, English. We may suppose that about 1465 English spelling was phonetic, or nearly so. In the sixteenth century, French scholars tried to bring their language closer to Latin origins, and through imperfect knowledge often bungled; much the same thing has happened in English.

I. Persistence or disappearance of syllables.

(a) Accented syllables survive: — *bonum*, *bon*; *amicum*, *ami*; *donatis*, *donnez*. The vulgar Latin said *ridēre* and *tacēre*, with short penults; hence *rire* and *taire* are no more exceptions to the rule than *is faire*, from *facēre*.

(b) Short penultimates vanish; ultimas vanish, or at most are

replaced by *e* mute: — *comitem*, comte, count; *vincere*, vaincre, vanquish.

(c) Initial syllables persist; syllables immediately preceding the accent usually vanish (*veredictum*, verdict), except that such an *a* becomes *e* mute (*ornamentum*, ornament). In long words, medial syllables, not immediately preceding the accent, persist, whether they be long or short (*christianitatem*, chrétienté); but these are not numerous, and probably are largely learned words, rather than popular words.

One result of all this is that the accent of a French word is on the final syllable, remaining true to the syllable on which it stood in vulgar Latin; but French stress in general is not so strong as English. So French printed accents do not denote stress, but are merely diacritical: — *des*, *dès*; *la*, *là*; *du*, *dû*.

II. If, as a result of loss of syllables, awkward combinations of consonants occur, they suffer a reduction of one sort or another, tending always toward easier pronunciation: — *manducare*, manger; *feminam*, femme. Compare Pontefract, Yorkshire, and Pomfret, Conn.

If, after syncopation, an *m* or an *n* is brought before an *l* or an *r*, then a *b*, *d*, or *p* slips in, unconsciously; because the vocal apparatus, in changing from the position needed for the first consonant to that needed for the other, inevitably assumes the position needed for a *b*, *d*, or *p*, which then is sounded. E.g., *simulare*, sembler, resemble; *cinerem*, ceindre, cinder. Add such combinations as *fallere habet*, faudra; and *spinulam*, little thorn, épingle, pin. So in English; the minute an illiterate person changes chimney to chimly, in slips the *b*, chimbly. So *sumo*, *sumpsi*; Sampson, Simpson, etc.

III. Final *a* becomes *e* mute, which for this reason is the commonest sign of a feminine: — *nativam*, naïve.

Accented *a*, except before a nasal, becomes *e*. Hence Latin first conjugation verbs end in French in -er, and second person plurals, by loss of *i* in the last syllable, end in -ez: *donner*, *donnez*.

IV. Vulgar Latin confused long *e* and short *i* (they are next door neighbors on the vowel triangle), and both appear as *oi*: — *rēgem*, *roi*, Roy; *nigrum*, noir, *bête-noire*. A more precise statement would be that these vowels when not blocked or "checked" by two following consonants, produce *oi*; for *illa* gives *elle*, whereas *fidem*, with open *i*, gives *foi*.

V. The diphthong *au* becomes *o*; *Aurelianensem*, Orléans, Orleans;

thesaurum (abbreviated on every U. S. bank bill), is in French *trésor*, in English *treasure*.

VI. An *e* or *i* followed by another vowel ("e or i in hiatus") passing through the stage of *j*, finally becomes *g*; any awkward combination of consonants is reduced, the intruding *g* thus ousting some of the original sounds in the word: *extraneum*, étrange, strange, estrange; *diluvium*, déluge, deluge.

An *ne-*, however, before another vowel produces *ng*, which often becomes *gn*: — *lineam*, ligne, alignment; *vineam*, vigne, vignette.

VII. Intervocalic stops (mutes) weaken, and most of them finally vanish. Theoretically, the order is as follows, though some do not go the whole distance: —

c becomes *g*, which becomes (*i*), which vanishes.

t becomes *d*, which becomes (*th*), which vanishes.

p becomes *b*, which becomes *v*, which may vanish.

This rule holds also when a vowel and a stop are followed by a semi-vowel. If a French word retains a medial stop, that is proof that the word is of learned origin, and is not a "popular" word. Instances: *draconem*, dragon, dragon; *Sequanam*, Seine, Seine; *armatam*, Armada of 1588; armée, army; *catenam*, cadena (Spanish again), chaîne, chain; *Matildam*, Maude; *quadratam*, carrée, Maison Carrée at Nîmes. The M. L. *exquadrare* gives équarrer, the English square, both noun and verb. In solving *quadratics*, one has to complete the *square* and the words are identical in origin; add *squad* and *squadron*. *Ripam*, *adripare*, rive, arriver, arrive; *superanum*, souverain, sovereign; *ab-ante*, avant, avant; *diabolum*, slanderer, diable, devil (Scotch throws away the *v*, de'il, wi'out). *Eboracum*, though there is no French influence, in the same way becomes Eorc, York. It is commonly asserted that the penult of *Eboracum* should be long; but the adjective *Euborica*, *Euboricae*, etc., occurs in hexameters eleven times, with a short penult, in connection with the *Ecclesia Eboracensis* (Migne, Patr. Lat., 101).

VIII. Initial *ca-*, followed by a single consonant, by one of the groups *tr*, *dr*, *pr*, *br*, or by (*n*)s, becomes *che-*. Such an *a* is called "free." *Caballum*, cheval, cavalier, etc.; *caminatam* (*cameram*), cheminée, chimney.

Initial *ca-*, with the *a* "checked" or blocked by a group of two or more consonants, other than the groups just enumerated, becomes

cha:—*cameram*, chambre, chamber; *cathedram*, with two suppressed stops, gives *chaire*, chair.

IX. Interior *ct* becomes *gt*, becomes *it*; and after *n* the resulting *i* jumps backward over the *n*:—*factum*, fait, feat; *punctum*, point, point; *destrictum*, détroit, strait, Detroit.

X. Vulgar Latin was very fond of the suffix *-aticum*, which by syncope of *i* became *-age*:—*aetaticum*, replacing *aetatem*, gives *âge*, age; *obsidaticum*, replacing *obsides*, gives *ôtage*, hostage; hostage therefore is not merely a translation of *obsides*, it is practically the same word.

XI. *L* or *ll* before another consonant, except *j*, and preceded by *a*, *è*, *ò*, *ó*, becomes *u*, which combines with the preceding vowel. The combination may be original, or may be due to syncopation. *Collocare*, se coucher, go to bed, couch; *Terra Alta*, in West Virginia, Terre Haute, Indiana; *makvam*, mauve; *talpam*, taupe.

This rule shows that the plurals of nouns in *-l* are not really "irregular." *Cheval* would give first *chevals*; then by this rule, *chevaus*; and as *s*, *x*, *z*, as orthographic signs, are equivalent in Old French, where *voix*, *vois*, *voiz* are written indifferently for the modern *voix*, *chevaus* happened to survive with the spelling *chevaux*. Similarly, *à les chevaux*, as a word-group, would become *al()*s *chevaux*, then *als* became *aus* or *aux*. Again, *de le cheval* became *del()* *cheval*, which became *deu* (so in Old French), and finally *du*. Unhappily, there is no similar explanation for *des*.

XII. Medial *s* before another consonant vanishes, and is usually replaced by an accent, most frequently by a circumflex (*fenestram*, fenêtre); sometimes by an acute (*responsam*, réponse); but sometimes there is no diacritical mark for the loss (*muscam*, mouche). *Decimam*, desimam, disme, dîme; *masculum*, mâle; *vespam*, guêpe, wasp. Guêpe shows a prefixed *g*; compare war, guerre, guerrilla; ward, guard; wise, guise.

In late antiquity initial *sc-*, *sp-*, *st-*, became hard to pronounce, and an *e* was prefixed, giving *esc-*, *esp-*, *est-*, then the preceding rule functioned:—*scholam*, école, school; *scutarium*, shield bearer, écuyer, esquire, squire; *sponsam*, épouse, spouse. Similar is *smaragdum*, esmeralde, émeraude, emerald.

XIII. *Ns* becomes *s*:—*constare*, coûter, cost. A piece of real estate *stands* a man so many thousand dollars. *Mansionem* (one

meaning of *manere* is "to stay over night," as in Hor. Sat. I, 5, 83), maison, Maison Carrée.

XIV. Consonants final or become final, if they persist and are pronounced, are in French always strong, or become strong. So we find that *g, d, b, v*, appear, when final, respectively as *c, t, p, f*. E. g., Old French had, correctly, *lonc*, but in modern times it was changed to long. *Viridem*, vert; *gravem*, grief, grief, grieve and grave, adjective.

XV. Miscellaneous.

Ille gives both *il* and *le*; *illa, la*; *illorum*, leur.

Habet ille become *a-t-il*; there is nothing arbitrary or mysterious about the *retention* (not insertion) of the *t*.

Ibi becomes *iv* (so in the Strassburg Oaths of 842), which becomes *i* and finally *y*. *Inde* produces *en*.

The ablative of the gerund becomes the French present participle: — *amando*, aimant.

In casa in Old French was *en chez*; it is the modern *chez*, with no *en*, and with no genitive after it. *Chez le lapin*, in the case of the rabbit, is a scientific expression.

Devota mente gives *dévotement*, as one word; then the *-ment* is generalized into an adverbial suffix, and attached even to adjectives that could not possibly, in sense, modify a Latin ablative *mente*; e. g., *rapidement*. The adjectival base must show feminine form.

Vulgar Latin was especially fond of diminutives; hence many French words seem at a long distance from the Latin primitives: *agnum, agnellum*, agneau; *vas, vascellum*, vaisseau; *avem, avicellum*, oiseau; *vetus, vetulum*, vieux, vieille; *solem, soliculum*, soleil.

The combination *di-* produces *j-*: — *diurnalem*, journal. The combination *Hi-* in such words as *Hierosolyma, Hieronymus*, produces Jérusalem, Jérôme.

From the verb *surgere* the Middle Latin (11th century) made a noun, *sursa*, the modern source. *Acceptare* gives *acheter*. *Directum* becomes *droit*, the initial syllable vanishing to produce a favored combination (cf. *p'raps, p'ram, C'lumbus*). *Droit* cannot possibly come from *dexter*, as an over-zealous teacher of French once declared to a class.

Syntax. Much of the French syntax is clear and logical to a student of Latin. The rule for the past participle of a verb conjugated with *avoir* agreeing with a preceding pronoun object comes

straight from the Latin (*exercitum instructum habebat, coniuratores captos tenemus*), the only difference being that the Latin does not restrict it to a *preceding* object. Many of the French subjunctive uses simply continue Latin usage: *je crains qu'il ne vienne, vereor ne veniat*; *solus qui* and *seul qui* are both followed by a subjunctive.

Certain words, originally positive in meaning, have been so constantly used in connection with negatives that they themselves have become negative:—*ne . . . pas*, from *passum*, step—the combination starting with verbs of motion, so that the *pas* was really significant, and then becoming extended so as to be used with verbs of any meaning; *ne . . . point*; *personne . . .* and *rien*, the latter from *rem*.

French has developed pronouns differently, according as they are accented or unaccented, — stressed or unstressed — thus producing the so-called disjunctives (stressed) and conjunctives (unstressed). Latin has but one form for the two classes.

Gender. A French noun that comes from a Latin noun that is masculine or neuter is *usually* masculine; one from a Latin feminine is *usually* feminine. With few exceptions, Latin neuters became merged with masculines; sometimes a word that has one gender in literary Latin has another gender in vulgar Latin — *modus* is masculine in literary Latin, but *à la mode* shows it must have been feminine in that type or stage of Latin that produced the French; hence it is necessary to add the word *usually*. The one neuter in French is *le*, often translated by *so*.

THE ENRICHMENT OF THE VERGIL COURSE

By EDITH M. SANFORD
New Haven, Connecticut

In teaching Vergil's *Aeneid*, what a glorious opportunity is ours to reveal to the mind of the young student the bounteous contents of that storehouse of beauty and knowledge! We are dealing with a literary work that has been a source-book for and an inspiration to very many of the greatest poets of all western lands since the Augustan Age. Mackail in his recent book entitled, "Vergil and his Meaning to the World of To-day" says: "Vergil is not merely a prince of poets; he is one of the makers and founders of English poetry. He has always been a school-book for youth, a treasure-house for mature appreciation, a model for artists." Then, too, this masterpiece mirrors much of the best from the Greek writers, especially Homer, Euripides and Apollonius of Rhodes. It contains tragedy that matches the *Troades* and *Hippolytus* of Euripides, a love story that has rarely been excelled in literature, never before its time except, perhaps, by Aeschylus; and Fowler expresses the feeling that it "sums up the past of Roman religious experience, reflects that of his own time and also looks forward into the future."

The study of this splendid poem can be made and hence ought to be made the most cultural, practical and interesting subject in the secondary school curriculum. Our pupils should be taught in such a manner that they will have an appreciation for the poem as a great work of art. They should be made familiar with its influence upon later literature by well-directed personal research; they should have some first-hand knowledge of Vergil's sources and of his method of using them; they should have

a really thorough knowledge of the myths alluded to in the *Aeneid*; they should be led to feel the "shackles of meter" as Professor Johnston called the restriction of dactylic hexameter verse in the use of words; all this knowledge and more they should gain. When our pupils go out at the end of their course they should feel at least in some degree with Tennyson that they have read the great poem of the "Wielder of the stateliest measure ever moulded by the lips of man."

"'Tis ours to will" and also to do "The work which duty binds us to fulfill." The question is how best to do that work. The method which will be described in this paper is no innovation in the teaching of Vergil. It is the method used for several years by one who felt the need of every available aid in the accomplishment of this Herculean but delightful task. It is a method which aims to illuminate the pages of the poem for the student and to leave with him a knowledge of this great epic that will remain with him through life and that will become a part of his life.

The value of the use of pictures to arouse interest, to stimulate the imagination and to vitalize the characters of a literary work has been recognized generally by teachers in recent years. Indeed, that this was a valuable aid in teaching was understood by the ancient Romans as was attested in a measure by the use at Rome for educational purposes of the *Tabula Iliaca* which portrays the second book of the *Aeneid*. There is available for our use a great variety of pictures which are so reasonable in price that a collection of them can become the property of each student. Certainly, we all have texts containing excellent illustrations, but these mean very little to the pupil in comparison with pictures that are his own. Then, too, someone has written to the Special Investigating Committee of the Classical League suggesting that we should have these pictures in a size not smaller than two feet square on something stiff enough to put up against the blackboard. That would be very good and a greater variety of illustrations could be had than is in the texts, but the value of that use of pictures is not comparable to the value of individual ownership.

Before the beginning of school in the fall about sixty pictures are ordered for each student, the larger number from the University Prints Company who, as all know, sell excellent black and white prints about 4 x 6 inches at one and one-half cents each. For greater variety about ten of the sixty are ordered from the Thompson Publishing Company of Syracuse, New York, whose pictures are blue prints about 4 x 5 inches at two cents each. At the beginning of school the pupils are asked to buy scrap-books made by the Weis Company in Monroe, Michigan, at one dollar apiece. These books are of a size that is easy to handle, about 8 x 10 inches, and they contain paper of a quality that can be written upon with ink. With a beginning of sixty pictures sufficient interest is created so that pupils will later order for themselves many more from a list of about 300 available prints.

The success of this method depends upon its being creative work of the pupils. They should receive from the teacher guidance, suggestions and definite references to standard works and they may confer with the teacher outside of class time, but no work should be read or corrected by the teacher before it is put into the books of the pupils, and all this work should be done outside of class. They should be made to feel that it is their masterpiece at the end of four years' continuous work on one branch. No limit should be put upon them except that the illustrating of Book I should be finished about the same time that Book I is translated completely in class. Then the teacher should require the pupils' books to be handed in and they should be read and suggestions made upon the making of the following Book II. The pictures are pasted into the blank book, and upon the page with each one is written the Latin quotation from the *Aeneid* which is fitting, quotations from ancient or modern writers which are related to the Vergilian passage and a brief outline of the myth alluded to. Besides, there is an outline of the story running along throughout the whole which gives to the book of the pupil a greater unity.

Different methods of treatment are suggested, but the students are left free to use their own ideas and the books made by them

are never alike as to arrangement of material or treatment of subject matter. For instance, it is suggested by the teacher that the first page of the introduction may have upon it a picture of the muse, Calliope, of Raphael's Parnassus, of Juno, or of A Reading from Homer. Thus four different methods of approach are presented. (Often, too, while the thought of the passage translated is being discussed in class, a picture, quotation or a myth for the book is mentioned by the teacher.) Questions upon the myths and the story asked from day to day will give the teacher an idea whether or not the work is being well done.

Variety may be gained by the use of a distinctive and suggestive picture for the introduction to each book; as Book I "Juno," Book II "Mars," Book III "Apollo," Book IV "Melpomene," Book V "The Discobolus," Book VI "The Cumean Sibyl." Now, if a pupil has chosen to use Raphael's "Parnassus" as his first picture he might write as follows for his introductory page: "Homer, Vergil and Dante the three greatest epic poets of all time are portrayed in the upper left corner of this picture. Mount Parnassus was a place of assemblage of the nine Muses under the leadership of Apollo. Here we see them surrounded by the poets whom the ancients believed they inspired. In his picture of the trio of great epic singers, Raphael has placed Homer, the writer of the *Iliad* and the *Odyssey* at the center and front. This position may symbolize his relation to the other two both in time and in greatness. Vergil, who used Homer as his model, stands at his left and Dante, who acknowledged Vergil as his guide, is at Homer's right looking toward Vergil, who is pointing the way." On the next page we may have a picture of an ancient bust known as "Homer" and with it something may be written concerning his period and works. Then comes a picture of a bust of Euripides with the quotation from Aristotle who called him "A master of emotional effect." On the same page the influence of Euripides may be shown by the quotation from T. R. Glover's *Virgil* who says, "We can rank the dramatists with Homer as his great authorities on that old world, the story of which Virgil made his theme. There is perhaps a closer

bond of union between Virgil and Euripides than linked him to any other author. The narrative of Troy's fall has clear affinity with the *Troades* and *Hecuba*, the story of Dido owes much of its conception to the *Hippolytus* and *Medea*."

We have been using the term epic in speaking of the poets so the pupils should know what is meant by epic poetry. Under the picture entitled "A Reading from Homer" by Alma Tadema there may be written a resume of the definition of epic poetry in "The New International Encyclopedia" which is especially clear. In this connection the following quotation from Glover in writing of Vergil's epic is very fitting: "It is the story of the planting in Italy of the seed from which came Rome."

The introduction seems incomplete without a picture of the poet, but there is no authentic likeness which can be obtained from either of the companies mentioned above, but each of them gives a picture of a portrait bust under the name of "Vergil." However, a description of the floor mosaic found at Susa in Tunis in 1896 would be of great interest to students. In the center of this mosaic sits the poet clothed in a white toga having a blue border. On one side stands Clio, the muse of history, reading from a roll, while on the other is Melpomene, muse of tragedy. The poet is identified by the words upon the scroll which are from *Aeneid* I, 8-9. Besides the sketch of the life, the estimate of the poet by his great contemporary, Horace, is worth quoting: "A soul than whom earth yields none more fair,"¹ and that other well-known quotation: *Animae dimidium meae*.²

It is not difficult to realize how much deeper an impression has been made upon the minds of the pupils by these pictures and the material used in relation to them than could be made by merely reading the introduction of the Vergil text. Before they have really begun the study of the poem, they have gained much information that will be of great value to them in its study and a keen interest in the subject has been aroused. They will be desirous

¹ Horace, *Sat.* I. 5.

² Horace, *Odes* I. 3.

of producing a really good book and many original ideas will come to them concerning its development. They will of their own accord begin to read to obtain information about their pictures.

When the first day's lesson on the translation of the poem is assigned, students can be led to see that the subject of the whole book is stated in the first verse: *Arma virumque cano*. Here we may teach that the wanderings of the hero occupy Books I-VI, and his wars for supremacy in Italy, Books VII-XII. If a very brief outline of the work as a whole is written now, the course will not be finished with an idea that there are six books only. Then, too, to impress more deeply the fact that there are twelve books, quotations may be used from the latter six in connection with references to the same subject in the first six. For example, when "The Wolf of the Capitol" is used in illustrating those verses that begin *Inde lupae fulvo nutricis tegmine laetus*,¹ the story is made clearer by the quotation from Book VIII, 630 ff. So, also, in writing of Ulysses' adventure with Circe, quotation may be made from Book VII, 10-24, where a vivid word picture of the island home of the sorceress is given, while the description of the prophetic engravings on the shield of Aeneas in Book VIII, 626-729, may be used in connection with Jove's prophecy in Book I, with the stay at Actium in Book III, and with the prophecy of the heroes that would be Rome's in Book VI. In a similar manner quotations from the *Eclogues* and *Georgics* may be used.

Since Juno is the first divinity mentioned in the text and since she is the dominating force in the first two books, *saevae memorem Iunonis ob iram*, the Juno Ludovisi may properly be the illustration on the first page of the text. Several beautiful pictures of statues of Hera are in the collection but this bust may well be placed first because of its singular beauty. Of this head of the goddess, Goethe said: "No words can give any idea of it. It is like a verse from Homer." In writing up an allusion to a god or goddess for the first time, the place of birth, parentage, rela-

¹ Book I, 275.

tion to other divinities, characteristics and attributes are given. The pictures of three of the immortal nine, Calliope, Clio and Melomene are used. *Musa mihi causas memora quo numine laeso* contains the first reference to the Muses and, besides ancient representations of them, we can obtain pictures of the beautiful lunettes in the library of Congress painted by the American artist, Simmons.

Calliope, the Muse of epic poetry, is here invoked. *Quo numine laeso* suggests the long story of the events leading to the "Judgment of Paris" and the results of the decision. "The Marriage of Thetis" by an Italian artist, and Reubens' "The Judgment of Paris" may be our illustrations at this point. The journey of the goddesses to the abode of the shepherd Paris may be told in the words of Euripides in his *Andromache*:

"The wingéd son of Maïa and of Jove
To many sorrowful events gave birth,
And scattered discord o'er the bleeding earth,
When he through sacred Ida's piny grove,
Guided the car of three immortal dames,
To where in his mean hut abode a lovely swain."

No better narration of the judgment could be found than that in Tennyson's *Oenone* where Juno's offer is made first:

"Still she spake on and still she spake of power,
Which in all action is the end of all;
Power fitted to the season, wisdombred
And throned of wisdom from all neighbor crowns,
Alliance and allegiance, till thy hand
Fail from the scepter staff —
Such boon from me,
From me, Heaven's Queen,
Paris to thee King-born."

And so in the same splendid song the poet makes each goddess proffer her reward in her turn.

By using such classic narrations of mythological subjects the pupils are not only learning the myth but they are becoming

familiar with beautiful literature, and by copying it are making a stronger imprint upon their minds than could be made by reading alone. Many such quotations may be taken from the Greek dramatists, Aeschylus and Euripides especially, as well as from other Roman poets and from Dante, Goethe, and the English poets from Chaucer to Tennyson. Shakespeare who, according to *Fama*, knew little Latin and less Greek, wrote much that expresses true feeling for the spirit of the classics:

"Hark hark! the lark at heaven's gate sings,
And Phoebus 'gins arise;
His steeds to water at those springs
On chaliced flowers that lies;"¹

Then, too, in *Julius Caesar* he shows a knowledge of the story of the *Aeneid* when he writes:

"I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar." ²

Many such quotations as these of true affinity with Vergilian passages are met in the students' study of English and are used by them in their fitting connection.

Further, in explanation of *quo numine lacso* we have the story of the Rape of Ganymede of which there are three pictures of statues in ancient art and the charming painting by Correggio, besides one not so pleasing but admirable as a work of art by Raphael. We have a picture of an ancient statue of Hebe, and with this story we may quote Dante's *Purgatory* at the point where he says:

"And I was in that place methought from whence
Young Ganymede from his associates reft
Was snatched aloft to the high consistory."

Perhaps one of the best works of art to show the direct influ-

¹ *Cymbeline*, Act II, Sc. III.

² *Julius Caesar*, Act I, Sc. III.

ence of Vergil upon modern painters is Rubens' "Quos ego." Here the artist seems to have interpreted the poet very accurately. Neptune in his chariot drawn by his sea horses holds the center of the picture; in his right hand is his symbol of power, the trident, and the left, stayed as with uncertainty, points in a threatening gesture toward the forms of the winds vaguely outlined against the sky while about his car is his train of graceful Nereids. Examples might be given at great length of the pictures together with illuminating or parallel quotations from the poets, which may be used in the students' books, but enough has been said to outline the method.

A mere catalogue of the pictures with which the pupils become acquainted, if given in order, would furnish for one familiar with the *Aeneid* a mental cinema of the poem. Besides the pictures two maps are included. At the beginning of Book II is one of the Troad, the making of which by the pupils insures against the defining of the Scamander as a Greek general or as "a kind of lizard." On the page introducing Book III, is an outline map of the wanderings of Aeneas on one of the Johnston series of desk maps of the Mediterranean Lands.

At the back of the book a certain number of pages is set off for the Latin quotations which are committed to memory, for several lines of scansion from each book and for figures of speech with examples from the text. Some students have added as an Appendix short sketches of the lives of the artists and something of the character of their works. Those who have talent have fittingly decorated the pages in water colors or pen and ink. A framed picture is given at the close of the year to the one whose book is adjudged best.

Some one might be thinking, "All this attempted and nothing done well." The first consideration of every Latin teacher should be the thorough teaching of the language. In the fourth year the new vocabulary, grammatical principles, rhetorical and grammatical figures, poetic usage and metrical rules should be mastered. The purpose of the method outlined in this paper is not to crowd out or to sacrifice in any way any part of the work always

stressed by thorough teachers, nor does it aim to cover ignorance, on the part of the teacher, of that other important work, nor is it used to make an effective exhibit, but it is used to endeavor to give the pupils the best possible understanding of the poem, — of the life, customs, institutions and thought of the Romans as Vergil has presented them, together with some appreciation of the influence of this great literary production upon modern literature. Incidentally, something of almost equal value, in the opinion of the writer, is accomplished. This study of pictures serves as an introduction to the general field of art, and just to know and to appreciate in a slight degree these masterpieces is an exceedingly great asset in life. This work proves an introductory course in poetic forms and phrases, in mythology, in Roman history and Roman private life and it develops the ability to recognize classical allusions in modern art, literature, and even in advertisements, cartoons and jokes. It does make the subject cultural, practical and interesting, and possibly there is no greater loss to the pupils than two or three "movies" per week.

Since so many of our colleges are requiring no Latin now, it depends very largely upon our teaching whether or not the study of Vergil's *Aeneid* is for the pupils an introduction to the study of Latin poetry or a completion of their Latin course.

Notes

[All contributions in the form of notes for this department should be sent direct to John A. Scott, Northwestern University, Evanston, Ill.]

STEVENSON AND THE CLASSICS

Professor Burriss' recent article on *The Classical Culture of Robert Louis Stevenson* leads me to call attention to several additional instances of Stevenson's love of Horace and Virgil cited by Professor Glover (Introduction to *A Child's Garden of Verses*. Done into Latin by T. R. Glover) to justify his transplanting Stevenson's flowers in a Latin Garden. From Sir Graham Balfour's *Life of Robert Louis Stevenson*, Professor Glover quotes the following passage: "A young Church of England parson, who knew him but slightly, was roused one morning about six o'clock by a message that Stevenson wanted to see him immediately. Knowing how ill his friend was, he threw on his clothes and rushed to Stevenson's room, only to see a haggard face gazing from the bed-clothes, and to hear an agonized voice say, 'For God's sake, have you got a Horace?'"

Memories of Virgil, especially went with Stevenson to the South Sea islands (*Cælum, non animum, mutant qui trans mare currunt*). In *The Ebb Tide* he pictures three outcasts on the beach at Papeete, one of whom shows a veneration for the *Aeneid* which goes back through Charles I to the emperors Alexander Severus and Hadrian: "Two were men of kindly virtues; and one, as he sat and shivered under the purao, had a tattered Virgil in his pocket. Certainly, if money could have been raised upon the book, Robert Herrick would long ago have sacrificed that last possession. But the demand for literature, which is so marked a feature in some parts of the South Seas, extends not so far as the dead tongues; and the Virgil, which he could not exchange against a meal, had often consoled him in his hunger. He would study it, as he lay with tightened belt on the

floor of the old calaboose, seeking favorite passages, and finding new ones only less beautiful because they lacked the consecration of remembrance. Or he would pause on random country walks, sit on the pathside, gazing over the sea, on the mountains of Eimeo, and dip into the *Aeneid*, seeking *sortes*. And if the oracle (as is the way of oracles) replied with no very certain or encouraging voice, visions of England, at least, would throng upon the exile's memory, — the busy schoolroom; the green playing-fields; holidays at home, and the perennial roar of London; and the fireside, and the white head of his father. For it is the destiny of those grave, restrained, and classic writers, with whom we make enforced and often painful acquaintanceship at school, to pass into the blood and become native in the memory; so that a phrase of Virgil speaks not so much of Mantua or Augustus, but of English places and the student's own irrevocable youth."

Later on Herrick wishes to leave some "memorial of his passage" upon the walls of the calaboose in which he had found a home: "Destiny knocking at the door," he thought; drew a stave on the plaster, and wrote in the famous phrase from the *Fifth Symphony*. "So," thought he, "they will know that I loved music and had classical tastes. They? He, I suppose; the unknown, kindred spirit that shall come some day and read my memor querela. Ha! he shall have Latin, too," And he added: "terque quaterque beati queis ante ora patrum."

Again in his description of Attwater's island, Stevenson quotes the verse "which had been <his> favorite line of Virgil from boyhood:"

"I find it heavenly," said Herrick, breathing deep, with head bared in the shadow.

"Ah, that's because you are new from the sea," said Attwater. "I dare say, too, you can appreciate what one calls it. It's a lovely name. It has a flavor, it has a color, it has a ring and fall to it; it's like its author — it's half Christian! Remember your first view of the island, and how it's only woods and water; and suppose you had asked somebody for the name, and he had answered, *nemorosa Zacynthos*."

"*Jam medio apparet fluctu!*" exclaimed Herrick. "Ye gods! yes, how good!"

"If it gets upon the chart, the skippers will make nice work of it," said Attwater.

HERBERT C. LIPSCOMB

RANDOLPH-MACON WOMAN'S COLLEGE

SWIMMING AMONG THE GREEKS AND ROMANS

Expert swimming of modern times is of comparatively recent development. England held the supremacy in the last century and practically taught the art to continental Europe. Yet the basis of all their swimming was the breast stroke. As the years went on they added the back stroke and even a side stroke, but in all of these the arms were used in unison, as were the feet. There was no alternation in the strokes.

In 1873 the "trudgeon" stroke or Spanish swimming was introduced into England by a swimmer of that name, who stated he had learned it in South America. In 1902 Caville brought the "crawl stroke" to England from Australia, where it had appeared in 1900 as a stroke copied from the South Sea islanders. These newer strokes have alternate movements of the hands and similar variations in the leg movements. They are both adaptations from native swimming.

It has long been known that swimming was highly developed among the Greeks and Romans, yet attention has not often been called to the stroke used, and at times the importance and development of the art has been overlooked. Thus in Suetonius, *Augustus* 64, *nepotes et litteras et natare aliaque rudimenta per se plerumque docuit*, Lipsius amended *natare* to *notare* and has been followed by most editors including Shuckburgh, but not by Rolfe. The true text *natare* is fully defended by Plato, *Laws* 689 D, which is translated "and the opposite are to be called wise, even though in the words of the proverb, they neither know how to read nor how to swim." Also the same Suetonius says of Caligula (54) *et hic tam docilis ad cetera natare nesciit*. Likewise Plutarch notes that Cato the elder (20,7) himself taught his son to swim. Julius Caesar was noted for his ability as a swimmer, as we see from Suetonius, *Julius* 57, and from the description of his escape by swimming at Alexandria in the *Bellum Alexandrinum* 21 and elsewhere.

The courage of the Roman soldiers in the water is well illustrated by Caesar's landing in Britain (*B.G.* IV, 25), though there seems to

have been little swimming on that occasion in spite of Cicero's jest at Trebatius, *neque in Oceano natare volueris* (*ad Fam.* VII, 10, 2). This seems to point to an exaggerated report of the difficulty of the first landing in Britain and the expectation in Rome of similar trouble the second time.

Without referring to the mythical swimming of the Hellespont by Leander we may illustrate the prevalence of swimming and the ability by Horace, *Sat.* II, 1, 8: "Let those who are in need of deep sleep, anointed swim thrice across the Tiber." It is hardly necessary to multiply instances, or to refer to the popularity of the lake and sea-side resorts and the existence of *natatoria* and *κολυμβήθρα* in their public and private baths. Both Greeks and Romans seem to have been fond of swimming and to have excelled in it.

I have found less evidence on the kind of stroke they used in swimming. A Greek vase¹ in the Louvre reproduced in Daremberg et Saglio, vol. I, i, p. 650, shows a woman swimming with alternate strokes of the hands and apparently striking the feet downward somewhat after the manner of the "crawl stroke." Certainly the feet are raised to a possible position for such a downward motion.

I have found no reference to this motion of the feet in the literature, nor are other illustrations known to me, but there are some passages which describe the alternate motion of the hands. Thus Propertius, I, 11, 11, has *alternae facilis cedere lympa manu*, where the context shows that Cynthia is swimming in the pools or sea at Baiae.

Other passages are Ovid, *Meta.* IV, 353, *alternaque bracchia ducens in liquidis translucet aquis*; Ibis 589, *si qua per alternos pulsabitur unda lacertos*; and Rutilius Namatianus, 247, *qualis in Euboicis captiva natatibus unda sustinet alterno bracchia lenta sono*. For *sono*, which was the reading of the now lost Bobiensis, *sinu* is a marginal correction in the Vienna copy, and this has been adopted by the latest editors, Mueller and Baehrens; yet it does not seem clear what *alterno sinu* could mean here. The sole point in the comparison is an enclosed place with quiet waters, which is given by *in Euboicis captiva natatibus unda*; this must be a swimming pool, probably on the bay of Naples (Cumae), as is shown by *bracchia lenta*. *Alterno* and the word to be used with it must be referred to swimming and anyone who has seen a swimmer use the "crawl stroke" in

¹ Unedited; signed by the painter Andocides.

which the hands alternately are thrown forward out of the water and strike down into it will understand *sono* perfectly. Not only did the Romans use the alternate stroke in swimming, but they used that form of it in which the hands came out of the water at every stroke. It seems clear that their style of swimming was the one which we call native swimming and find most speedy and effective today. Yet the editors of the Latin classics do not seem to have noticed this except in one case. The Delphin edition of Ovid's *Metamorphoses* properly explains *alterna* as *natantium more, qui brachia vicissim movent*.

H. A. SANDERS

UNIVERSITY OF MICHIGAN

A RECENTLY PUBLISHED PAPYRUS FRAGMENT

Recently published by Bell (in *Jews and Christians in Alexandria*, pp. 1 ff., also Pl. I) is a papyrus fragment, cursive (no. 1912), acquired by the British Museum in 1921. The content is a letter from the Emperor Claudius to the Alexandrians, dated 41, A.D. The date, "Year 2 of Tiberius Claudius Caesar Augustus Germanicus Imperator, 14th Neos Sebastos," is given in the Prefect's proclamation and is the date of posting; it is later, doubtless, than the date of the proclamation itself. The decree as it now stands, is written in Greek. Communications to Imperial officials and to the armies were written in Latin; to private individuals and for public announcements, at least in Egypt, were written in Greek. There are indications that in the present instance the original form was Latin, as witness the address giving full Imperial title including the phrase "tribunica potestas" (*δημαρχικῆς ἐξουσίας*). These data might all be accounted for by supposing a Latin rescript sent to the Prefect and by him translated into Greek for public reading.

Among topics discussed are certain honors to be paid to the royal family, Alexandrian citizenship, appointment to certain offices, a proposed Alexandrian senate, and the relations between Jewish and other dwellers in Alexandria recently culminated in a race riot.¹ Inter-

¹ The several items considered are:

(1) The City is to be permitted to observe the Emperor's birthday as Dies Augusta; to erect statues of Claudius and of members of his family. (2) Of two golden statues, one styled "Pax Augusta Claudiana" was felt by the Emperor to be *φορτικότερος* i.e., he declined it on the ground of his own un-

esting is the Prefect's proclamation in posting said notice for the Alexandrian public: "in order that reading it individually you may admire the majesty of our god Caesar and show your gratitude for his goodwill toward the city." The document, a diplomatic note, abounds in the amenities that belong to state documents.

The Jews, as already known (Schuerer, *Gesch. d. Juedischen Volkes*, III, pp. 21 ff.), occupied two quarters of Alexandria, and in other quarters of the city Jewish families were to be found. On the coming of the Romans, the Jews declared their allegiance to the conquerors. The corresponding decline of Alexandria as the power of Rome was magnified, aroused the hostility of the Alexandrians, and especially against the Jews.

Whether the Jews as a body enjoyed the privilege of Roman citizenship is a question, though affirmed by Josephus, possibly by Philo, and by such modern scholars as Schuerer. Some others, both ancient and modern, deny this.

In the present case the Emperor decrees that the Jews be allowed to exercise their traditional worship and to observe their customs as in the time of Augustus.

The Jews, on the other hand, are forbidden to concern themselves with any privileges further than before enjoyed. The city is not in the future to send two embassies — Jewish and non-Jewish, nor to seek favors beyond those already enjoyed. Especially are the Jews forbidden to invite to Alexandria any of their countrymen, for fear they incite revolt:

"Not to introduce or invite Jews who sail down to Alexandria from Syria or Egypt. . . . thus compelling one to conceive the

worthiness; (*ἐπεὶ*, he adds, *Ῥώμης ἀνατεθῆσεται*), it shall be dedicated to Rome. Of the second statue, the Alexandrians are to make such disposition as they see fit. (3) A Claudian tribe may be introduced (*φυλὴν κλαυδ. αὐτὴν καταδίδαι*); sacred precincts are granted for the several nomes. (4) The Emperor's procurator, Vitrasius Pollio, is to be honored, as the city had requested, with equestrian statues. (5) Four-horse chariots may be erected in honor of the Emperor at the entrance to Egypt — Taposiris in Libya, Pharos in Alexandria, Pelusium in Egypt. (6) The Emperor declined to permit a priesthood to be established in his honor, or temples to be dedicated to him, since, he says, these have in all ages been erected to the gods alone. (7) The Emperor directs that Alexandrian citizenship, with all privileges, is to be granted to all youths come of age. (8) The Neocori of the temple of Augustus at Alexandria are to be chosen by lot as at Canopus. (9) The plan of appointing municipal magistrates for three-year periods is approved. (10) The matter

greater suspicion; otherwise I will by all means take vengeance on them as fomenting a general plague for the whole world."

This last is of especial interest to the New Testament student. Luke suggests that in his evangelistic journeys, Paul was directed by the Holy Spirit in his choice of one line of travel as over another. Thus he turned aside from the splendid cities of Asia Minor, was barred from North Galatia and again from Mysia. Here also might be cited the side-trips to Derbe and Lystra, to Berea, and the new vision of service among the great cities of the Aegean. A keen sense of roads, of centres of population, and of conditions, entered into the solution of the problem, "where next."

It seems a little strange that Paul never visited Egypt and the city of Alexandria. The arrangement with Peter hardly seems a sufficient explanation. The new papyrus fragment suggests another reason. Had Paul visited Alexandria, might he not, as he seemingly did on the occasion of his second Roman imprisonment, have acted in violation of a royal decree? For such an offence there was no leniency shown. The royal command thus violated meant death to the offender.

WALLACE N. STEARNS

ILLINOIS WOMAN'S COLLEGE
JACKSONVILLE, ILL.

of reconstituting the senate in Alexandria is taken under advisement. (11)
A most interesting point is made in reference to the Jews, between whom and their Gentile neighbors there had been rioting, with resulting ill-will.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, North Carolina, for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Mr. Walter A. Edwards, Los Angeles High School, Los Angeles, Cal. This department will present everything that is properly new—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

California

Pasadena.—The regular spring meeting of the Classical Association of the Pacific States, Southern Section, was held at Pasadena, April 25. About fifty members of the Association renewed acquaintanceship around the luncheon table and then listened to a most enjoyable program in which grave and gay were fitly mingled. There were songs, now in Latin, now in English; the welcoming address by the principal of the Pasadena High School, Mr. William F. Ewing; and more formal papers by Dr. Hugh S. Lowther of Occidental College and Dr. Frederick M. Carey of the University of California, Southern Branch. Dr. Lowther offered suggestions for preparatory reading, deprecating the narrowness of the traditional high school Latin course and pleading for the variety and increased interest which might be secured by the inclusion of other Latin authors. Dr. Carey gave us a study of Phaedrus, setting forth his characteristics as a man and a writer and pointing out that the fable as a literary form has more in common with ancient than modern thought.

The election of officers for the ensuing year resulted as follows: President, Miss Jennie M. Deyo, Pasadena High School; vice-president, Dr. Edwin Moore Rankin, University of California, Southern Branch; secretary, Miss Isabel Stevens, Glendale High School; mem-

bers of the executive committee, Miss Welcome A. Tilroe, High School, University of Southern California, and Miss Anna M. Morrow, Huntington Park High School; associate editor of the CLASSICAL JOURNAL, Dr. Walter A. Edwards, Los Angeles High School.

Los Angeles.—Plautus rejuvenated held the stage at the Los Angeles High School on Thursday, April 30. The students in the upper Latin classes had translated into exceedingly modern English a simplified form of his *Rudens* dubbing it "Out of the Sea," and this they gave in a beautiful dramatic setting before enthusiastic audiences which included five hundred pupils from neighboring high schools together with practically the whole enrollment of the local school. It came as a revelation to many a barbarian in the audience that a comedy written two thousand years ago could without modernization except in vocabulary make such a hit with young people of today. The high success of the performance was due in first degree to Miss Lena L. McNaughten of the Latin department and Mrs. K. Lucile Freed, instructor in dramatics. The proceeds, which were not inconsiderable, will be used in the decoration of the Latin recitation rooms.

Illinois

Evanston.—On Thursday evening, April 30, approximately forty students of Northwestern University who have attained the highest scholarship in classical languages officially became Beta Chapter of Eta Sigma Phi. Preceding the initiation the officers of Alpha Chapter, of the University of Chicago, were entertained by the pledges of Beta Chapter at a banquet at the Hotel Orlington. The initiation ritual was conducted by the national officers of the organization, with Lambert Case, president, presiding. The speakers of the evening were introduced by Acting President Nesmith, of Beta Chapter. Dr. Roy C. Flickinger and Dr. Clyde Murley, of Northwestern, extended the good wishes of the Classical faculties and gave assurance of their hearty coöperation. Dr. Highbarger, also of Northwestern, spoke of the need of such an organization and of the interest that had been manifested in the purposes of Eta Sigma Phi by the students in his classes. Dr. Highbarger was followed by Dr. Frank J. Miller, of the University of Chicago, who gave a forceful and inspiring talk on the tremendous possibilities of Eta Sigma Phi as a national organization from both a literary and a social point of view.

The installation of Beta Chapter of Eta Sigma Phi is a source of great pride to the members of Alpha Chapter who have given their loyal support to the advancement of its interests and who have looked forward to the time when it would be larger and greater. "In unity there is strength," and it is confidently believed that the passing of another year will witness an expansion of the society that would not have been deemed possible a few years ago. The aim of Eta Sigma Phi is two-fold. It purposes to stimulate interest in and appreciation of the classics, and in the accomplishment of this to promote at the same time good fellowship and social intercourse among classical students. As Dr. Miller so aptly remarked, a college course should foster the training of intelligent social enjoyment and the development of ideals and points of view in its students no less than training in scholastic things and the development of literary proficiency. Eta Sigma Phi attempts to afford the classical student an opportunity of enjoying with his fellows the pleasures and the benefits derived from the classics, and through the cultural influence of this contact to further the growth of those paramount qualities that constitute a "liberal education."

Chicago. — Alpha Chapter of Eta Sigma Phi presented the *Medea* of Euripides in English, June 6.

The third and last meeting of the Chicago Classical Club for the current year was held at the La Salle Hotel on May 9. This meeting, according to custom, was a joint meeting of the Classical Club and of the Chicago Society of the Archaeological Institute of America. Professor Louis E. Lord gave an illustrated lecture on "Roman Palaces and Villas."

At the Greek and Latin section of the annual school and college conference at the University of Chicago on May 8 the following program was presented: "The Report of the Classical Survey," J. Leonard Hancock, Crane Junior College; "The Reading Method of Teaching Latin," Elsie M. Smithies, University High School; "The Latin Teacher's Leisure," Gordon J. Laing, University of Chicago.

Greenville. — A Roman Banquet was recently presented by the Latin classes of the high school in Greenville, Illinois. The banquet took place in the gymnasium which was transformed into a luxurious Roman room by lattice work, ferns, draperies, cushions, pedestals, statues, couches, and an altar. The guests, one hundred and ten in

number, were dressed in Roman costume and each bore the name of some famous Roman or deity. All reclined upon couches. The tables were decorated with dishes of apples and grapes, candles, and silver salt cellars. Purple and gold nut baskets with guests' Roman names on them served as place-cards. The menu and program were written in purple on gold paper and rolled as a scroll. The menu was in Latin.

When all were assembled Cicero invoked the gods and then the banquet proceeded from "eggs to apples." Spoons were the only article of silverware provided. Between courses the Romans were entertained. Toasts were given by Jupiter, Orpheus, Venus, Caesar, and Juno. A quartet sang the Latin version of "Barney Google" and "Yes, We have no Bananas." A pantomime council of the gods on Mt. Olympus was enacted on the bleachers as a mountain. Besides the gods and goddesses present, was Paris who decreed Venus the "fairest" and who captured Helen of Troy. After a sacrifice on the altar to Minerva to aid the guests in the semester "exams," the guests retired to the bleachers and the gymnasium became a mock colosseum with Cicero acting as giver of the games. The contests were announced by trumpeters, then came the parade of the gladiators and their three combats. The audience decreed the deaths by pointing their thumbs down and the dead gladiator was dragged out. A Ben Hur chariot race was acted out even to the chariots colliding. After this race the entertainment took on a more serious aspect, the death scene of "Julius Caesar" being acted out. Following this Professor Robinson's Latin play, "Cleopatra," was given and also Miss Lillian Lawler's dance, "Roman Water Carriers."

Those in charge of the banquet feel that it was a great opportunity for the pupils and made them more appreciative of the life of the Romans. The banquet was in charge of the teacher of Latin, Miss Louise N. Wilson.

Indiana

Bloomington.—The Second Annual State Latin Contest, which was held on April 17, at Bloomington, Indiana, created even more interest and enthusiasm than the first one held so successfully a year ago. It was a culmination of a series of contests. Early in February, local contests, in which over twelve thousand pupils took part, were held in 415 high schools in the state. First and second teams were chosen to represent the schools in the county contests, held on Febru-

ary 28. Only two of the ninety-two counties of the state failed to have schools enrolled in the contest. The first and second county teams competed in district contests on March 28. Each of the thirteen congressional districts held its district contest with an average of over fifty contestants to each still in the race. Only first teams were permitted to go on to the state. Hence the full quota at the state contest was sixty-five. Out of this possible quota sixty-two appeared in the finals. Gold, silver, and bronze medals were awarded for first, second, and third places in each of the five divisions of the various contests.

The contest is sponsored by the Extension Division of Indiana University with Mrs. Adele Bittner in charge of the clerical work, and by an advisory committee of the Classical Section of the State Teachers' Association composed of Miss Elizabeth Smelser, of Richmond, Miss Mary Funican, of Seymour, and Miss Josephine Lee, of Frankfort, chairman.

In addition to creating interest and enthusiasm, the contest is tending to make the work over the state better, more thorough, and uniform. It is giving pupils a chance of winning spurs on the basis of pure scholarship, and Latinists an opportunity to show that they have not fallen behind in the procession in this era of contests and athletic trophies.

Maine

Waterville. — The Spring Festival and Guest Night of the Waterville Junior High School was held on April 17 in the school auditorium with a large number of members and guests in attendance. The program of the evening consisted of an interpretative dance in three numbers, representing the story, "Ceres and Persephone;" two vocal selections, "Ave Maria" and the "Slumber Song," by Miss Marion Lewis; and a somewhat novel number, a spectacular drill of "The Vestal Virgins," performed by nine girls in white Grecian gowns trimmed with gold bands, who entered the darkened temple bearing lighted torches. The drill was directed by Coach Hendricks of the Athletic Department, and the whole program was planned and carried out under the direction of Mrs. Alice Cowan Osgood, of the Latin department.

Missouri

Clinton. — The Virgil class of the Clinton High School, coached by their teacher, Mrs. Dickinson, presented to the Assembly of the

school on March the nineteenth "Dido," adapted from the "Dido" of Schlicher's "Latin Plays." The cast consisted of the seventeen members of the class and one freshman boy who took the part of the young Ascanius. A prologue explained in English the action of the play, and a group of Carthaginian maidens sang many Latin songs.

Nebraska

Kearney. — *Sodalitas Latina*, the Latin Club of the State Teachers' College at Kearney, Nebraska, voted at its last meeting to send one of its members, who is also a member of the Classical Association of the Middle West and South, to the annual meeting of the Association at Iowa City. The club feels that it has established an important precedent, especially because it is now so difficult for high school teachers — most of the members of this club will be high school teachers — to get leave to attend the meeting. The club will pay half the expenses of the delegate and will expect a report of the meeting.

The club also decided to invite the Latin Club of the Kearney City High School to its next meeting and plans an illustrated lecture on Rome for the program. Since many of the local young people attend the college, this should direct them towards Latin.

New York

New York City. — *Walton High School Offers Greek.* The recent report of the Investigation Committee of the American Classical League has revealed the astounding fact that the total enrollment in Latin classes in American secondary schools exceeds 940,000 pupils. This number is greater than the total enrollment (926,000) of *all other foreign languages combined*.

Recent newspaper reports from every section of the United States show that these registers are increasing by leaps and bounds. There is also a surprising renewal of interest in Greek. Evidently, the long-expected and long-predicted Classical Renaissance in America is with us.

Realizing that the time is ripe for the New York City High Schools to participate in this revival of interest in the higher and more spiritual elements in American culture and civilization, the Classical Department of the Walton High School, Mary A. Conlon, Principal, will offer next term to all students in the Bronx a most unusual and unique opportunity. Classes in "Beginning Greek" will be organized soon for September, 1925.

This will be the first time in the history of Bronx Borough that Greek has been offered to pupils in its public high schools. The course will be open to all students who wish to secure the unrivalled advantages of a thorough classical training and of the best liberal education. Pupils desiring school credit for graduation, however, will be required to pursue the study for not less than two years.

Ohio

Oberlin. — Professor Louis E. Lord, Head of the Latin Department at Oberlin College, will resign in June to become the Executive Head of the Bureau of University Travel, with headquarters at Boston. Professor Lord has done a great deal in many different ways for the Classics in Ohio and may rightly be called the *auctor* of the Ohio Classical Conference. He will be missed much by the teachers of the state (except, perhaps, by those who are fortunate enough to go abroad under his guidance), but his promise to attend the meetings of the Conference in November and to remain one of us in spirit the year round lessens somewhat the feeling of loss.

Appointments to Fellowships in the American School of Classical Studies at Athens for the year 1925-1926 have been made as follows:

John Day, B.A., Ohio State University, 1921, graduate student in Johns Hopkins University since 1922, School Fellow in archaeology. Mr. Day will make a special study of problems connected with the history of the Piraeus, which is the theme of his doctoral dissertation.

Oscar Theodore Broneer, B.A., Augustana College, 1922, M.A., University of California, 1923, Institute Fellow in archaeology. Mr. Broneer is at present a student at the School at Athens as holder of a traveling fellowship of the University of California. His special field of research is the Greek theatre.

Alfred Raymond Bellinger, B.A., Yale University, 1917, graduate student and instructor in classics, Yale University, 1920-1925, Fellow in the language, literature and history of ancient Greece. Mr. Bellinger will devote his attention to Greek history and to numismatics.

Hints for Teachers

By B. L. ULLMAN
University of Iowa

[The aim of this department is to furnish high school teachers of Latin with material which be of direct and immediate help to them in the classroom. Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published if they seem useful to others.]

Latin for English

Latin words and phrases used in English are a great stumbling block to Mrs. Malaprop and her kind. Proper teaching in the Latin class will prevent pupils from joining this group. Mr. Wm. R. Webb, Jr., of the Webb School, Bell Buckle, Tenn., gives two examples of a malapropism, one about the man who came off the ship and said it was a joy to have his feet on *vice versa* again, the other about the salesman who had been kept hard at work by the home office and said: "You fellows have certainly kept me busy. This is the first time in a month that I have had my feet on *terra cotta*."

Parallels

A newspaper item reads as follows:

The primitive methods used by the legions of Julius Caesar in building bridges during his Gallic campaigns are being employed by a group of United States soldiers to construct a 250-foot span over the upper Elwha river in the wild Olympic mountains of Washington. They are building the bridge for the forest service, to gain experience and to save money for the government. The structure is being put up from a trail in one of the most isolated sections of the west and no power machinery of any kind is available.

Latin Newspapers — Winning Items

Additions to the list of newspapers are the following:

The Roman World, Grafton. Neb., High School. Latin and English; type-written; 21 pp. Miss Lois E. Pflug, teacher.

Forum Latinum, Boys High School, Brooklyn, N. Y. Latin and English; printed; 8 pp. Dr. Charles Tonsor, faculty adviser.

Lingulaca, Lincoln Junior High School, Logansport, Ind. Latin and English; printed; 4 pp. Mr. Sterner, faculty adviser.

In accordance with the promise made in the October "Hints" I print two selections, one Latin, one English, from Latin newspapers published during the year. Most of the papers received had interesting material in them and, as choice was very difficult, it is not claimed that the selections printed below are necessarily the best. The first, chosen in part for its novelty, is quoted in part only. It is by Elizabeth Bigelow and Virginia Colahan of the John Marshall High School, Cleveland, Ohio, and was printed in *Pegasus*, Vol. I, No. 3 (Miss June Eddingfield, teacher).

ARGONAUTAE

Diurnum Vasonis

- V. Id. Apr. Ego constitui vellus aureum quaerere.
- IV. Id. Apr. Argo negotium dedi ut navem aedificaret.
- XII. Kal. Mai. Subsidia ad omnes casus comparavi. Fortes iuvenes venerant ex quibus quinquaginta delegi qui ad omnia subeunda pericula paratissimi erant.
- X. Kal. Mai. Tempestatem ad navigandum idoneam nactus magno cum plauso solvi. Comites sunt laeti. Pallas Athena est nobis praesens et auspicia secunda sunt.
- VI. Non Mai. Utinam hanc diem non vidissem! Ante noctem Mysiam attigimus. Quidam ex sociis in terram egressi sunt ut aquam quaerent. Theseus et Orpheus ad navem redierunt et dixerunt Hylam amissum esse, Herculem et Polyphemum infelicem longius sequi velle. Eos quam diutissime expectavimus et solvimus.
- V. Id. Mai. In finibus regis Aeetae sumus. Promisit se vellus traditurum si labores duos difficillimos prius perfecissem.
- IV. Id. Mai. Diem incredibilem! Adhuc vivo. Prima luce me ad locum constitutum contuli. Medea pulcherrima filia regis Aeetae mihi nescio quod unguentum dedit. Poteram tauros iungere et dentes serere. Medea lectissima femina est et eam in matrimonium ducam.
- III. Id. Mai. Medea mihi demonstravit ubi vellus esset. Draconem veneno sparsit ut dormiret. Vellus arbore deripui et cum Medea quam celerrime pedem rettuli. Socii nos magno cum gaudio exceperunt et dis gratias libenter rettulerunt quod res tam feliciter evenisset. Castor graviter perturbatus est, dicit aliquem nos sequi.
- XVI. Kal. Jun. Aeetes nos sequebatur sed nunc incolumes sumus. Medea fratrem interfecit et membra eius in mare coniecit ut patrem impediret. Denique domum revertit et nos ad Thessaliam cursum tendimus. Medeam amo? Interficere fratrem erat crudelissimum factum.

The other selection, also quoted in part only, is by Frances Partidge of the Springfield, Ill., High School and was published in *Praeco Latinus*, March, 1925 (Miss Harriet L. Bouldin, teacher):

THE OBSTINATE FAMILIES

Written for the benefit of the Freshmen. May be passed over lightly by all upper-classmen who know conjugations

Once upon a time, as all good stories begin, there were four Latin families, all living in the Conjugation Apartments, on the Via Latina in Rome. These families were so different in some respects and so alike in other respects that one who did not know Latin could never understand them.

The first names of the families differed — which is not so surprising. The first name of the family in the first apartment was long-A; that of the family in the second apartment was long-E; the family in the third apartment had short-E, while the family in the fourth apartment was called long-I.

Now would you believe it? The six children of one family had exactly the same last names as the six of the other three families. These popular names were R, Ris, Tur, Mur, Mini, and Ntur. These names indicated the character of the children. The children named R and Mur were very egotistical, always talking about themselves. Those called Ris and Mini were of a very social nature and always liked to talk to others. Those named Tur and Ntur were gossip and liked to talk about other persons. Their favorite characters were He, She, It, and They. They were always talking about them.

The dispositions of these children were passive. They were not quarrelsome and would endure much from their playmates. However, there was one thing that roused their anger. That was if some one mixed up their nicknames. Prefixing nicknames to each other was a favorite game of theirs, and if any one called one family by a nickname that had been given to another family, they became angry and very active.

The adventures of a well meaning but blundering boy will give you an example of their anger when anyone made this mistake. One day this boy called on the long-A family. He wanted to be friendly and so he thought he would use their nicknames. Accordingly he said: "My dear Mon-A-Ris." But hardly had he said this when the long-E family, who had overheard, screamed: "That's our nickname. How dare you say Mon-A-Ris, when it should be Mon-E-Ris." . . .

Terrified by their shrieks, the little boy ran away but came back after a while. At his arrival the long-A and long-E families were in such a subjunctive mood that they were doubtful as to what names they liked best, and so they had traded first names.

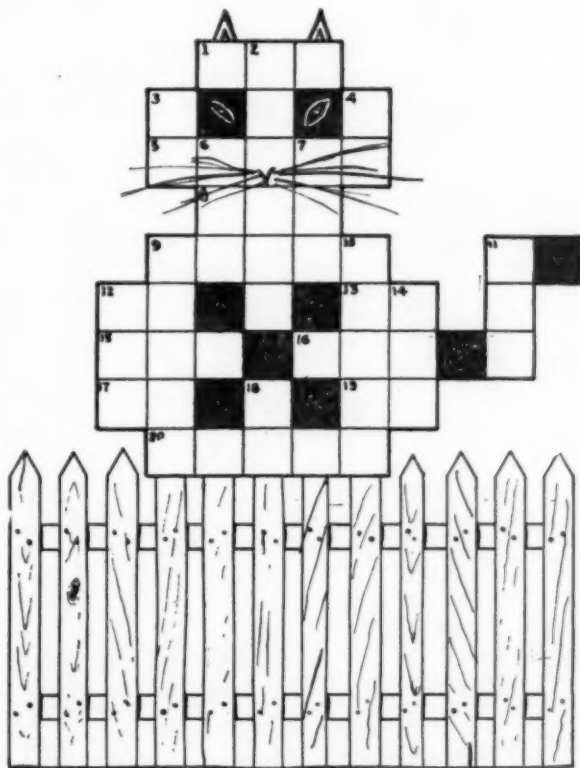
The little boy, not heeding their mood, for he was never a reader of character, knocked at the long-A's door and inquired: "Is A-ntur there?" "His name is E-ntur today," one of the family screamed. "His third offense!" cried another. "He never gets our names right!" shouted a third. "What's in a name?" stammered the terrified boy. "In Latin, everything" roared every member of all four families. And they put him out of the door.

As he was stumbling away, they shouted after him: "This day, because we have seen fit to eject you from our home, your teacher will flunk you in Latin." And they slammed the door so that he could never, never get back again.

Crossword Puzzles

This puzzle, called "The Cat Sedebat on the Fence," was made by the girls of the Virgil class of the Coldwater, Mich., High School (Gertrude S. Moore, teacher).

The answer is given in this number because of the intervening summer vacation.



HORIZONTAL

- | | | |
|---------------|----------------------|-----------------------|
| 1. Custom | 12. Personal pronoun | 17. Reflexive pronoun |
| 5. Sufficient | 13. A conjunction | 18. Out of |
| 8. He went | 15. Love! | 19. Out from |
| 9. Name | 16. I have gone | 20. Known |

VERTICAL

- | | | |
|-------------------------|--------------------|----------------------------|
| 2. A superlative adverb | 7. Go! | 12. So |
| 3. Form of verb "to be" | 9. Divine will | 14. White fluffy substance |
| 4. Month | 10. Ships | 18. A conjunction |
| 6. I say | 11. A conjunction. | |

ANSWERS TO LAST MONTH'S PUZZLES

Latin

HORIZONTAL

- | | | | |
|------------|----------|-------------|-----------|
| 1. Pedes | 17. Ius | 26. Medi | 38. Oro |
| 5. Dicit | 18. Ala | 29. Ita | 39. Alb |
| 9. Idoneum | 19. Emet | 30. Amo | 41. Narro |
| 11. Et | 21. Iube | 32. Mur | C. Ego |
| 13. Ocean | 22. No | 33. Ad | D. Nos |
| 14. Ab | 23. At | 34. Em | |
| 15. Nam | 24. Iust | 36. Deditio | |

VERTICAL

- | | | | |
|----------|-------------|----------|-------------|
| 1. Paene | 10. Neutrum | 25. Uti | 37. Ob |
| 2. Di | 12. Tam | 27. Duo | 40. Laboras |
| 3. Edo | 14. Alb | 28. Ir | 41. Ne |
| 4. Soci | 16. Mensa | 30. Addo | 42. Ob |
| 5. Deas | 18. Autem | 31. Oeta | A. Latina |
| 6. Iun | 20. Tot | 33. Aer | B. Lingua |
| 7. CM | 21. Iam | 35. Mil | |
| 8. Tubae | 24. II | 36. Do | |

Greek

HORIZONTAL

- | | | | |
|----------|------------|------------|-----------|
| 1. πας | 19. επαie | 32. αρκτος | 44. σαι |
| 3. τελος | 20. πεδιω | 33. ψι | 46. αια |
| 7. οδε | 22. ινα | 34. ωδι | 48. νη |
| 10. ου | 24. ιας | 36. να | 50. δει |
| 12. νυν | 26. ρε | 37. σον | 52. τε |
| 14. ει | 28. βικ | 39. αλα | 53. ανα |
| 15. ενα | 30. συ | 41. κομητ | 54. διωκω |
| 17. δια | 31. απειμι | 42. ονομα | 55. ποι |

VERTICAL

- | | | | |
|-----------------|-----------------|---------|---------|
| 1. που | 13. διδασκαλοις | 27. επι | 40. αμα |
| 2. αυ | 15. επι | 28. βιω | 43. μνα |
| 4. εν | 16. αια | 29. και | 45. θεω |
| 5. λυω | 17. δει | 30. σου | 47. δει |
| 6. ον | 18. αις | 35. δε | 49. ην |
| 7. δε | 21. γραφω | 37. σος | 50. δι |
| 9. εις | 23. ει | 38. νηι | 51. ικ |
| 11. εναρτισομαι | 25. φυσαω | 39. ανα | 52. το |

ANSWER TO THIS MONTH'S PUZZLE

HORIZONTAL

1. Mos	9. Nomen	15. Ama	18. E
5. Satis	12. Tu	16. Ivi	19. Ex
8. Iit	13. An	17. Me	20. Notus

VERTICAL

2. Optime	6. Aio	10. Naves	14. Nix
3. Es	7. Ite	11. Sed	18. Et
4. Os	9. Numen	12. Tam	

Valete

The present editor of the "Hints for Teachers" will spend the coming year in Europe and to his great regret will be unable to continue the editing of this department, whose development has been a source of great interest and pleasure to him. The department will be continued however. Pending the appointment of an editor, communications may be sent to either of the editors in chief, Professor Frank J. Miller or Professor Arthur T. Walker.

Recent Books

- BELL, A. J. *The Latin Dual: Poetic Diction*. (Studies in Numbers and Figures.) London: Oxford University Press. Pp. 468.
- BRYAN, W. R. *Italic Hut-urns and Hut-urn Cemeteries: a study in the early iron age of Latium and Etruria* (Papers and Monographs of the American Academy in Rome). New York: American Academy in Rome. Pp. 218. \$2.50.
- CARPENTER, RHYS. *The Greeks in Spain* (Bryn Mawr Notes and Monographs VII). New York: Longmans. Pp. 188. \$2.
- CROISET, M. *Hellenic Civilization*. Translated by Paul B. Thomas. New York: Knopf. Pp. 320. \$2.
- DIEHL, CHARLES. *History of the Byzantine Empire*. Translated by G. B. Ives. Princeton: Princeton University Press. Pp. 206. \$2.50.
- GOLDMARK, R. I. *Studies in the Influence of the Classics on English Literature* (Studies in English and Comparative Literature). London: Milford. 11s, 6d.
- Heliodorus. An Aethiopian History of*. Underwood's Translation, 1587. With an introduction by George Saintsbury (Abbey Classics XXIII). Boston: Small, Maynard. Pp. 300. \$1.25.
- KULLER, F. A. *Helps to the Study of Ancient History*. Based upon Webster's Ancient History. Boston: D. C. Heath. Pp. 112.
- LIDDELL, H. G. and SCOTT, ROBERT. *A Greek-English Lexicon*. New Edition, revised etc. by H. S. Jones. To be completed in ten parts, 84s. Part 1. London: Milford. 10s, 6d.
- MOORE, H. E. *Modernism in Language Teaching*. Ten Essays. Cambridge: Heffer. Pp. 166. 4s, 6d.
- PISA, ALBERTO, and others. *Rome, painted by*. Text by M. A. R. Tucker and Hope Malleson (Black's Popular Series of Colour Books). London: Black. Pp. 252. 7s, 6d.
- Plautus. Three Plays*. The Slip-knot (Rudens), The Crock of Gold (Aulularia), The Trickster (Pseudolus). The first play translated

- by F. A. Wright with an introduction, the two others by H. L. Rogers (Broadway Translations). New York: Dutton. Pp. 340.
- RIPMAN, WALTER and HUGHES, M. V., editors. *A Latin Reader*. Pliny, Martial, Sallust, Ovid and Catullus. With notes and exercises. London: Dent. Pp. 234. 3s.
- ROBERTS, RICHARD. *The Gospel at Corinth*. London: Macmillan. 8s.
- ROBERTSON, J. G. *The Gods of Greece in German Poetry*. The Taylorian Lecture, 1924. Oxford: Clarendon Press. Pp. 32.
- SACHS, ERNST. *Musik des Altertums*. Breslau: Hirt. Pp. 96. 2M, 50 Pf.
- Sappho. *Poems of*. With historical and critical notes, translations and a bibliography by E. M. Cox. Cheap edition. London: Williams, Norgate. Pp. 154. 10s, 6d.
- SHEPARD, A. M. *Sea Power in Ancient History*. Boston: Little, Brown. Pp. 286.
- SMITH, GERTRUDE. *The Administration of Justice from Hesiod to Solon*. Dissertation. Menasha, Wisconsin: Banta. Pp. 80.
- SYMONS, ARTHUR. *From Catullus, chiefly concerning Lesbia*. Edition limited to 200 numbered and signed copies. London: Secker. Pp. 73. 21s.
- WRIGHT, F. A. *Greek Social Life* (Library of Greek Thought). London: Dent. Pp. 264. 5s.
- ZIMMERN, ALFRED. *The Greek Commonwealth: politics and economics in the fifth century at Athens*. Fourth edition, revised. New York: Oxford. Pp. 472.

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